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Talks About Beethoven's Symphonies

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ANALYTICAL ESSAYS WITH DIAGRAMS

BY

THEODORE THOMAS

AND

FREDERICK A. STOCK

Edited by

ROSE FAY THOMAS

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DEDICATED TO
THE PATRONS OF
THE OLD THEODORE THOMAS ORCHESTRA
WHEREVER THEY MAY BE

PREFACE

By the Editor

THE popular analyses of the first five symphonies of Beethoven, contained in the following pages, were not intended by their author for professional musicians or *dilettanti*, but simply to serve as an aid to students and concert-goers in understanding and listening intelligently to these masterworks. Hence they are written in untechnical language, and illustrated by diagrams of his own design so simple that a child could easily understand them. Nevertheless these little essays, simple and unpretentious though they seem, will be at once recognized as the product of a musician who combined profound learning with wide practical experience, and in no other work of similar character which has come to my notice can there be found such clear and authoritative analyses of the themes and structure of these symphonies, so lucid an exposition of their relation to each other, or so logical an account of Beethoven's own artistic development as revealed in them.

During his musical career Theodore Thomas conducted more than ten thousand concerts, and on a majority of his programmes he placed a work by Beethoven. Nevertheless it was his invariable rule to study each work anew whenever he gave it, and he was so particular in regard to everything that concerned the music of Beethoven that I have known him to spend an entire evening verifying the *opus* number of a Beethoven Quartet before he would copy it on a programme for the printer.

It was Mr. Thomas' intention to write analyses of all the symphonies of Beethoven, but his death occurred before he had completed more than the five contained in Part I of this volume. Indeed, he was not able to give even these their final revision. I have endeavored to follow his manuscript with his own characteristic accuracy, but it is possible that in spite of all my care some errata may have crept in which would have been avoided had I been able to complete

the editing of the work while he was still here. For these reasons its publication has been delayed for many years.

Within a few months, however, I have been fortunate enough to arouse the interest of Mr. Frederick A. Stock in its completion, and he has kindly supplied analyses of the four remaining Symphonies. Mr. Stock was for ten years a member of Theodore Thomas' orchestra, during the last three years of which he held the office of Assistant Conductor. After Mr. Thomas' decease he succeeded to the full conductorship of the orchestra and has held that position with ever-increasing success to the present time. Mr. Stock is a brilliant composer as well as a profound student of Beethoven, and I know no other musician in America who is so well qualified to write such scholarly and authoritative analyses of these masterworks as are presented in Part II of the present series. Without his cooperation I should not have ventured to publish the five essays by Theodore Thomas which constitute Part I.

Rose Fay Thomas

"Felsengarten"
Bethlehem, N. H.
October 30th, 1927

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INTRODUCTION

The Sonata Form

The Sonata form, which is the basis of all symphonic writing, stripped of all individuality, and reduced to a mere cut-and-dried pattern, may be easily understood, even by those who have little musical knowledge, by applying to it the accompanying simple diagram.

The imaginary, conventional movement here represented is supposed to be in the major mode, and is divided into six sections, of which the first, second, fourth, and fifth are each fifty measures long, while the third is one hundred measures, or double, and the sixth twenty-five measures, or half the length of the others.

The first section opens in the tonic or fundamental key of the work by the announcement of a theme which is called the "first subject" because it is the first announced of the two leading themes on which the whole movement is constructed. After this has been elaborated for a few measures, another theme, generally of lesser importance, is introduced, which, to distinguish it from the first, is called the "subsidiary theme (a)." These two themes are carried on until a change of key takes place and the music is brought into the dominant. This change of key heralds the announcement of the "second subject" which in turn is followed by the "subsidiary theme (b)." This pair of themes is now elaborated until the double bar is reached, when, in order to familiarize the listener with the thematic material, the two sections are repeated.

The movement now passes to the third section and here the four themes which have been announced in sections one and two are woven together into the most elaborate musical embroidery. The composer now uses all the changes of key and rhythm which his fancy suggests, giving so free a rein to his inspiration in the working out of his ideas that the term "free fantasia," although not always strictly applicable, more nearly describes the general character of this section than any other. It is usually called the "elaboration," "working-out," "middle," or "development" section.

As it draws to a close, modulation takes place as in the previous

change of key between the sections, forming a bridge between the tonalities employed, and bringing the music back to the tonic at section four. Sections four and five are virtually repetitions of sections one and two. That is to say the same arrangement of subjects is adhered to, but this time the second subject is announced in the tonic instead of in the dominant as before, and in order to avoid the monotony of an exact repetition, the themes of both sections may be somewhat differently elaborated. The sixth section, called the "coda," is added to bring the movement to a suitable ending.

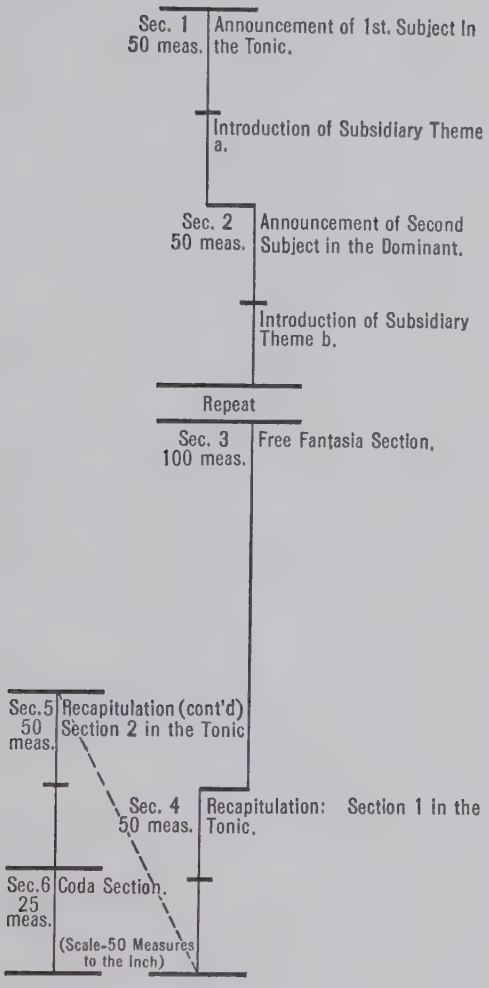
Such is the underlying skeleton of the Sonata form. The composer's genius is shown in his ability to take this narrow and circumscribed framework, and, without sacrificing its essential lines, to render it free and vital, emancipate it from conventionality, and use it as the vehicle of expression of the highest art. In other words, he must achieve in music the same transformation which the Greek builders accomplished when, upon the commonplace outlines which the country farmer uses today for his ungainly barns and outhouses, they produced, by the perfect adjustment of proportion and adornment, the noblest examples of architectural art the world has ever possessed.

The diagrams illustrating the various symphonic movements in the following analyses are intended to be used in connection with a full orchestral score. They have been drawn to a scale of fifty measures to the inch, but the student is warned that it is not possible to make them more than *approximately* accurate, because the measures of a musical work are of different lengths on the score, nor can a symphonic movement be stretched upon a last like a shoe. He must therefore regard them merely as guides to help him in a general way to follow the analyses of the text, and as a basis of comparison by which to study the manner in which the great master utilized the Sonata form in his immortal compositions.

[R. F. T.]

The Sonata Form

General Diagram



PART I

BY

THEODORE THOMAS

ANALYTICAL ESSAYS

ON

SYMPHONIES I, II, III, IV, V

WITH DIAGRAMS

SYMPHONY No. 1

Opus 21. C major

I. *Adagio molto—Allegro con brio.*

II. *Andante cantabile con moto.*

III. *Minuetto (Allegro molto e vivace).*

IV. *Adagio—Allegro molto e vivace.*

Scored for: 2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
2 Horns
2 Trumpets
Timpani
Strings

Composed in 1799–1800

First performance, Vienna, April 2, 1800
Dedicated to Baron Swieten

FIRST SYMPHONY

PRELUDE

THE famous Septet of Beethoven, which achieved immediate popularity, and continues today — after more than a hundred and thirty years — as great a favorite with the public as when it was first played, may be called the connecting link between the lesser and the greater forms of his compositions. Meaning here by the word "greater" those written for large bodies of performers. Hitherto his instrumental works had been composed either for the piano, or for small groups of strings — trios, quartets, etc. In this class of composition he had already achieved freedom of expression, and although he was very cautious about deviating from the traditions of the earlier masters, we can, nevertheless, see the lightning flash and hear the thunder roll from time to time in these works of his so-called "first period," and gain a premonition of what is to follow in his later development.

The freedom thus achieved in his early chamber compositions found still fuller expression in the Septet, which, as its name indicates, was written for seven instruments: violin, viola, violoncello, double-bass, clarinet, bassoon and horn. Its form is a free adaptation of the Haydn and Mozart Serenade, and it appears as if Beethoven undertook this enlargement upon his previous chamber works as a sort of intermediate step between them and the orchestral field which, perhaps, his inner consciousness already told him was to become so peculiarly his own. At all events his treatment of the wind instruments in this work, especially the clarinet and horn, might be considered as studies for future orchestral compositions. Before his time these instruments were little understood, and it was Beethoven and Weber who first heard them *speak* and translated their language into art.*

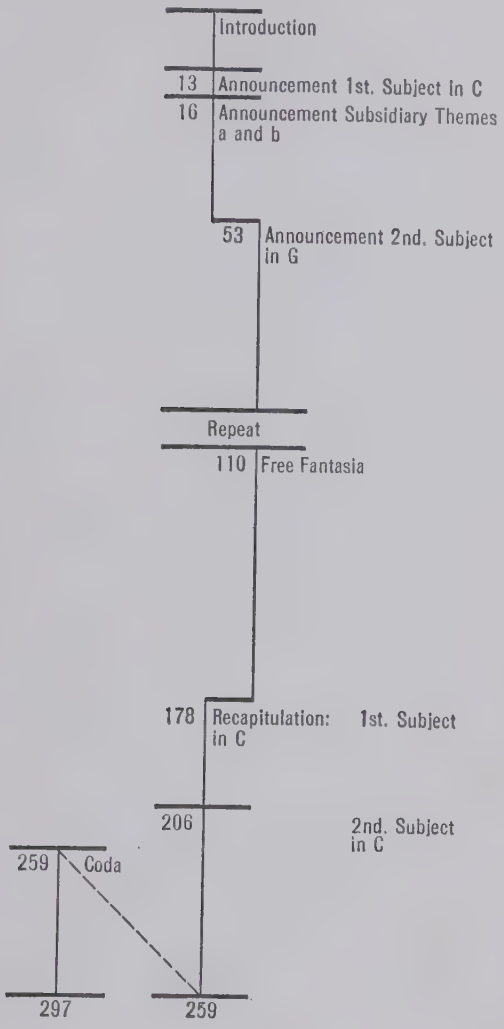
* It may be well to state here, for the sake of a better understanding, that when speaking of modern instrumentation I consider that with Wagner an epoch was closed, and what has since appeared is in the nature of an experiment. [T. T.]

After the Septet, Beethoven, now a man of nearly thirty years of age, seems at last to have considered himself sufficiently prepared to enter the larger realm of the symphony, but in his First Symphony, which was also his first important orchestral work, one is impressed with the caution of his advance, for he seems to have drawn back from the facile freedom of his chamber-works and to have taken his position again upon the safer ground of the older masters' models.

It is sometimes said that the First Symphony is Haydn and Mozart rather than Beethoven, but this is not correct. It is Beethoven, pure and simple, but Beethoven carrying on the art of his day as it had been transmitted to him by his predecessors. He knew no other style of symphonic writing because, until his own later development, there was no other. Therefore in the First Symphony he necessarily used musical form just as it had been handed down to him by those great masters. One might say that Haydn and Mozart were the cradle in which the art of Beethoven was rocked, and in the First Symphony his art was still in this cradle. As therefore it was not the expression of his full development, but only his initial step in symphonic writing, we cannot expect to find in it the breadth and maturity which characterize the symphonic masterpieces of the mature Mozart. Nevertheless it is a noble work and is of especial interest as the connecting link between the art of the classic and that of the romantic period.

First Movement — C major

Adagio molto—Allegro con brio

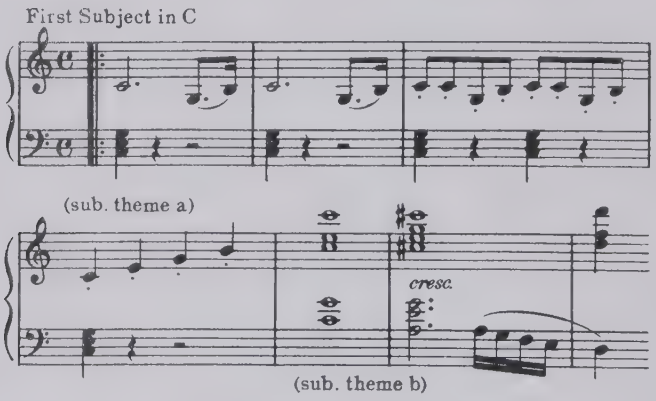


First Movement

Adagio molto — Allegro molto e vivace

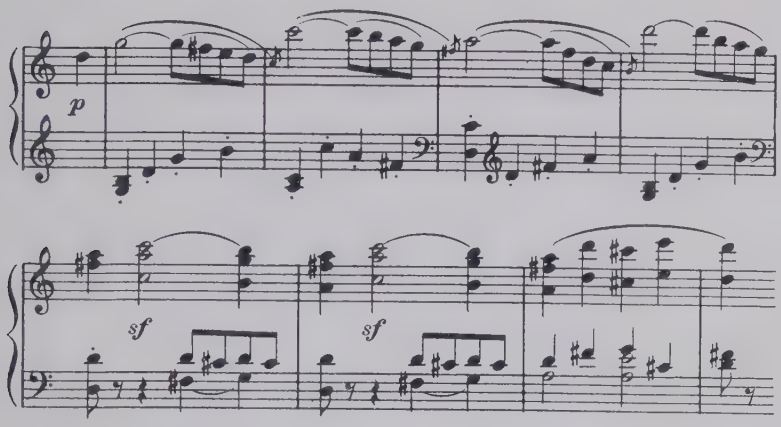
ANALYSIS

With the very first chord of this symphony Beethoven proclaims his independence and individuality of thought. The key in which the symphony is written is *C major*, but the opening measures, beginning a little introductory *Adagio*, are in the keys of *F* and *G*, an unheard-of departure for that day. After twelve measures the *tempo* changes to *Allegro con brio* and the first subject is announced in the tonic, *C*, followed immediately by the subsidiary theme (a), and two measures later by the subsidiary theme (b).



So closely do these two subsidiary themes follow the first subject that they are often quoted as forming a part of it. After this material has been elaborated a little in the conventional manner, a simple modulation brings the music into the dominant, *G*.

The second subject is now announced in this key, and the section devoted to it is considerably longer than corresponding sections in the symphonies of Haydn and Mozart.

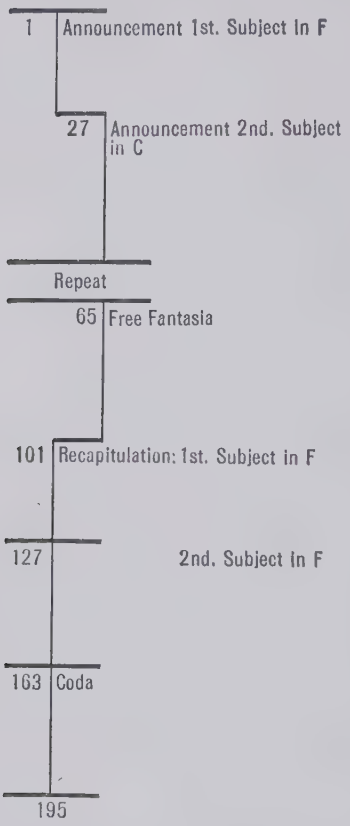


At the close of this section the first and second sections are repeated. The Free Fantasia section follows, and is devoted to a consideration of the first subject and its subsidiary themes (a) and (b).

The reader will find it very interesting to trace Beethoven's use of the thematic material in this short fantasia. It is absolutely simple, but is nevertheless the work of a master, and a careful study of it will be of great assistance in gaining an insight into the more complicated movements of subsequent symphonies. It is of moderate length, and after sixty-seven measures returns to the recapitulation, which presents the first subject in the tonic, followed soon after by the second subject in the same key, the latter, with subsidiary themes, being nearly double the length of the former before it is merged into the coda. The coda section is also longer than those of the earlier masters, but is written strictly in the style of their day. Indeed, except for the slight differences noted, the whole movement is in that style, but it is by observing these small deviations from tradition that we recognize the awakening of the true Beethoven spirit.

SECOND MOVEMENT — F major

Andante cantabile con moto



SECOND MOVEMENT

Andante cantabile con moto

PRELUDE

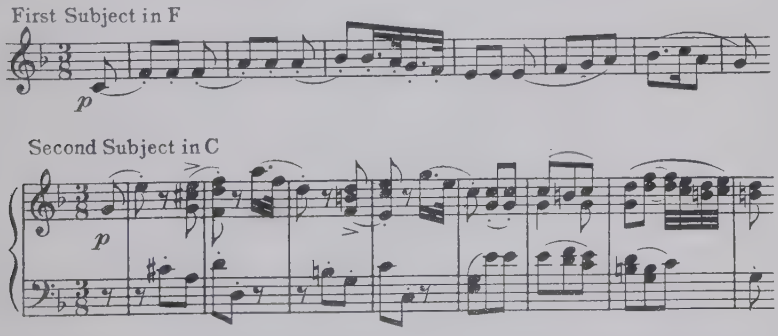
In no department of his art has Beethoven's genius revealed itself more remarkably than in the slow movements of his works—*Andante*, *Adagio*, and the like. Nor is the *Andante* of this symphony any exception to the others in this respect. The character of an *Andante* must, however, not be confounded with that of an *Adagio*. The *Andante* of Beethoven is a quiet, lovely, song-like

movement, which seems permeated with the tranquil atmosphere of a summer evening; his *Adagio* is the deep and spiritual expression of the soul.

The *Andante* of the First Symphony is, as its full title indicates, "Song-like, but with motion." It is tuneful, almost playful in character, as though the composer felt contented in spirit, and was happy to make music without any effort to express deep emotion. This character belongs to the music of that period, which as yet had neither warmth nor passion, but abounded in pure and beautiful melody. To give a "popular" description of this movement one would say that it was like a conversation at an afternoon tea in a refined and elegant drawing-room. The hostess greeting the guests and making observations which are sustained by the Mayor or some other important personage, after which the company joins in!

ANALYSIS

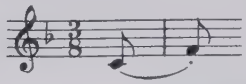
This movement is in Sonatina form, and opens on the up-beat before* the first measure with the announcement of the first subject in the key of *F*, followed by the second subject in the dominant, *C*, a few measures later.



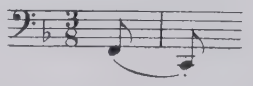
Immediately after the announcement of the first subject the fanciful conversation to which I have alluded begins. It is joined in by one lower orchestral voice and afterwards carried on by one after another until nearly all have taken part in the harmonious

* Note.—The student is warned not to confuse the up-beat before the first measure of some movements with the first measure in following the measure-numbering.

discussion. This pleasant talking of themes and instruments continues through both the first and second sections, and becomes particularly interesting in the "Fantasia." Here the composer takes as a pattern the first two notes of the first subject:



and makes variants of them call and answer each other through a charming variety of tones and keys, sometimes in upward forms, and again inverted — thus for example:



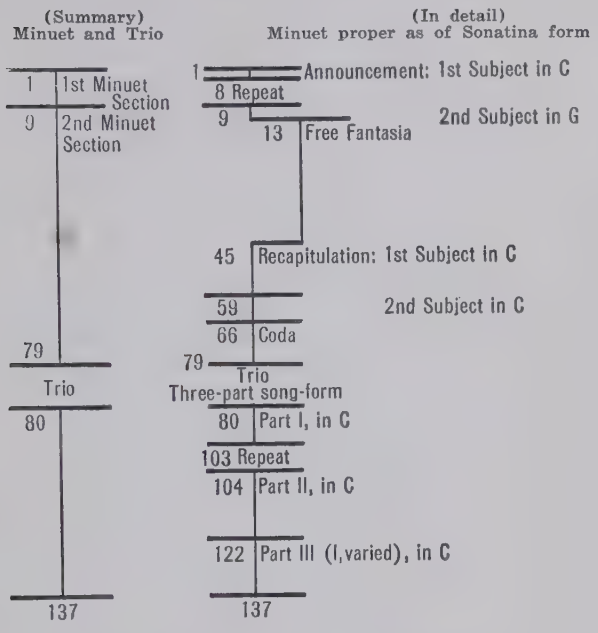
Indeed the working out of this "Fantasia" is full of originality and already begins to foreshadow what Beethoven can do later with a short phrase.

The return announcement of the first subject is found at the last, or up-beat of the final measure of the Fantasia section, but by this time the character of the *Andante* has changed and the restless element, which I have characterized as a conversation, has superseded the quiet song-like spirit with which the movement opened. So, with the return of the first subject, the composer cannot go back to it exactly as it was in the first instance. He therefore adds a running accompaniment, in harmony with the altered character of the movement, and gives it the style of a variation in order to continue appropriately the motion which has now dominated it. At the return of the second subject, however, all the voices are hushed, and the hostess again speaks alone. In other words, the pure and quiet melody is heard without adornment in its original simplicity. But immediately after, the voices begin again and continue through the coda to the end of the movement.

I should characterize this whole movement as a mixture of an *andante* and a *scherzo*, and we shall presently see that it leads the composer to adopt the rapid tempo of the so-called "*Minuetto*," in order to secure the desired contrast and continuity.

THIRD MOVEMENT—C major

Minuetto (Allegro molto e vivace)



THIRD MOVEMENT

Minuetto (Allegro molto e vivace)

PRELUDE

The Minuet form originated in the music for the slow and stately dance of that name. When written for this purpose it consisted of two sections of eight measures each, in 3/4 time, which alternated with each other as long as the dance continued. The famous *Don Giovanni* Minuet of Mozart is universally considered the best example of this, its earliest form.

Haydn and Mozart both used it as a symphonic movement, but in this connection its form was amplified to harmonize with its surroundings. The second section was lengthened to sixteen, thirty-two, or some other number of measures totaling a multiple of eight, and was followed by a short interlude called a Trio, after which the Minuet was repeated entire.

Beethoven, having inherited the Minuet form at this stage of its development, expanded it still further, and eventually evolved from it the *Scherzo*, a form of symphonic movement which originated with him. This form he used in very rapid tempo at first, but afterwards modified it again, and finally it became in his hands very broad and noble, the medium through which he expressed some of his greatest conceptions. In the Minuet of the First Symphony he took the first step toward the great transformation which the future was to complete.

We have seen that the second movement of the symphony, although *Andante cantabile*, was nevertheless so lively in character that it even leaned toward the *Scherzo*, and that in order to make an effective contrast in the Minuet it was necessary to accelerate the *tempo* still further. Beethoven consequently marked it *Allegro molto e vivace* (very fast and lively). He divided it, as was customary into three sections: the first, second, and trio sections; but he connected the first and second sections in such a way that together they present the Sonata form in miniature. Hence this short and simple movement is written in a double form. As a whole it presents the regulation Minuet and Trio form of the period, but the first division presents a condensed example of the sonata form. The presence of this double form makes the movement difficult to analyze clearly in simple terms.

ANALYSIS

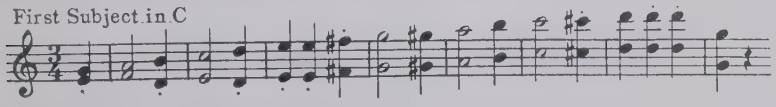
Let us first look at this movement as a whole, and explain it in its more evident aspect as a Minuet and Trio pure and simple. The diagram for this will be found on the left side of the illustration.

The first section of the Minuet, in accordance with the old rule, is eight measures long and, following Haydn's innovation, begins with the up-beat before the first measure. Its last three measures, having modulated into the dominant, *G*, the second section opens in that key immediately after the repeat. The second section is of unusual length, but conforms largely, nevertheless, to the Minuet rule as to the number of its measures. This long section is also repeated.

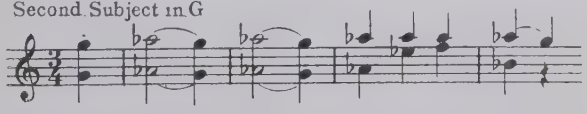
The Trio follows, and is intended as an interlude to rest the ear. Its subject matter and modulatory plan are such as to give it especial unity — it is not obviously sectionalized, except so far as the dominant cadence at the end of the first twenty-four measures, and the repetition of those measures, mark them off. The Trio opens with a theme a little over eight measures in length, and the rest of the Trio is devoted to varied statements of this same theme. It is never given twice exactly alike except when the double-bar indicates repetition, but by the use of contrasting keys, different harmonies or trifling changes in the melody, all effect of monotony is avoided. After the Trio is ended a repetition of the Minuet completes the movement.

We will now consider the movement in its other aspect, analyze its two sections separately and give the substructure of each according to the diagram on the right side of the illustration.

The Minuet portion of the movement opens with the announcement of the first subject in the tonic, *C*. It is eight measures long,

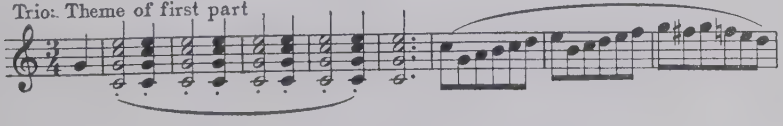


the last three forming a modulation into the dominant, *G*. It is repeated at once, after which the second subject is announced in *G*.

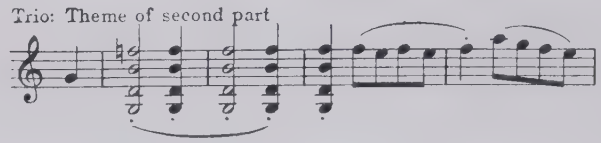


This is only four measures long, and modulates into the key of *E*♭. A short fantasia now follows, at the close of which we find the customary return to the first and second subjects in the tonic, and even a little coda to make the tiny sonata complete.

The Trio follows without pause. It is in three-part song-form; the theme of the first part, in the tonic, *C*, is eight measures long.



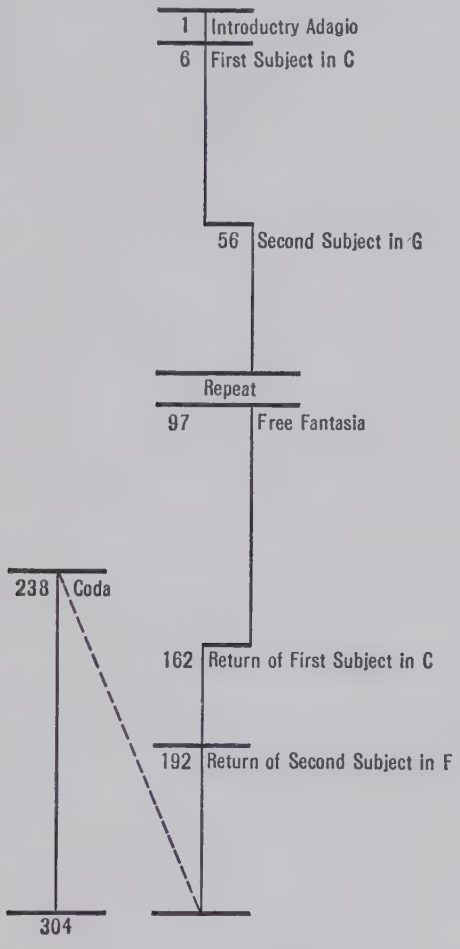
A little variation and modulation bring the music into the dominant, *G*, after which comes the repeat. The second part, in *C*, is now introduced. Its theme is very similar to the theme of the first part,



but shorter, and has the final flourish abridged and somewhat altered. A little elaboration of the second part follows, after which the first theme returns (in *C*) and brings the Trio to a close. The Minuet is then repeated to close the movement.

FOURTH MOVEMENT—C major

Finale (*Adagio—Allegro molto e vivace*)



FOURTH MOVEMENT

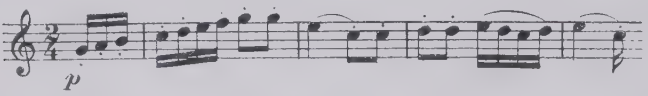
Finale: Adagio—Allegro molto e vivace

ANALYSIS

Very characteristic is the introduction of the last movement of this symphony. It begins with a *fermata ff* (the fifth step in unison), as if it said: "Watch now! What is coming?" Then follows a

short phrase of three notes beginning *piano*, and meaning nothing. Then come four notes starting from the same point. Then five — six — and at last seven, ending with the dominant seventh chord complete. With each increase in the number of notes, shortening time values bring the effect of quickening, until, in the last group, the motion approximates that of the sixteenth-notes which begin the coming *Allegro molto e vivace*. The last group is played *pp*, and has a hold over the last note, as if to tease a little and keep us in suspense as long as possible before the secret is out. At last, merry as a bird, off goes the first subject in the tonic, *C*, starting on the second beat of the sixth measure and extending into the tenth. No more charming introduction of a gay little theme could be imagined, and it puts the listener into a good humor at once.

First Subject in C



The second subject is in the dominant *G*, and is a short phrase of four measures which with its subsequent elaboration extends to the repeat:

Second Subject in G

The fantasia follows and is quite long. The section devoted to the return of the first and second subjects is shorter than in their first announcement. In the coda Beethoven again breaks away from tradition, for he elaborates it through sixty-six measures before bringing the movement to a close.

There is little in this movement which calls for special comment after the introduction. It is more Mozartian than any of the other movements, but has nevertheless all the peculiarities of manner belonging to Beethoven.

SYMPHONY No. 2

Opus 36. D major

I. *Adagio molto—Allegro con brio.*

II. *Larghetto.*

III. *Scherzo* (*Allegro*).

IV. *Finale* (*Allegro molto*).

Scored for: 2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
2 Horns
2 Trumpets
Timpani
Strings

Composed in 1802

First performance, Vienna, April 5, 1803
Dedicated to Prince Lichnowski

SECOND SYMPHONY

PRELUDE

In this symphony we find the mature master, but still resting on his inheritance from his predecessors. He uses no extraordinary means in regard to instruments, for what he has to say still lies within the scope of the old means, but he stands at the height of his time and expresses that which is mature. He still makes music for the sake of the pleasure it gives to the senses and the joy it brings to the heart. He has strong longings but he has had no sad experiences yet to reveal and is still contented and happy. Nor does he make any attempt to describe situations. In short, there is no reflective element to be found in his music as yet.

The Second Symphony shows the same characteristics of expression already alluded to in the First, in its contrasts of *ff* and *pp*, but the colour used in the grouping of the instruments, in the blending of their tone qualities, and in dividing the choirs into family groups is already becoming distinct and far in advance of the former work. Notice, for instance, how differently the string choir is used from the wind. Or, again, how the family of oboes and bassoons is contrasted with the clarinets and flutes. The horns, on the other hand, are still on the old level of the First Symphony, and the trumpets and drums are, so to speak, used as the crowd comes in, to give a festive character. Thus while the standard is essentially the same as that of the First Symphony we nevertheless find a marked advance upon it, more individuality, and, in regard to form and expression, a higher development. There is much unity and beauty in this symphony, and the different movements are worthy of each other, although the second shows the most progress, and is justly the most popular.

Here I must call attention to one of Beethoven's earliest and most startling musical innovations — one from which he did not depart in after years — his use of dynamic effects, sudden changes from loud to soft or *vice versa*. No composer has made use of *f*, *p*, *fz*, etc. as constantly as he. In his day it was absolutely new —

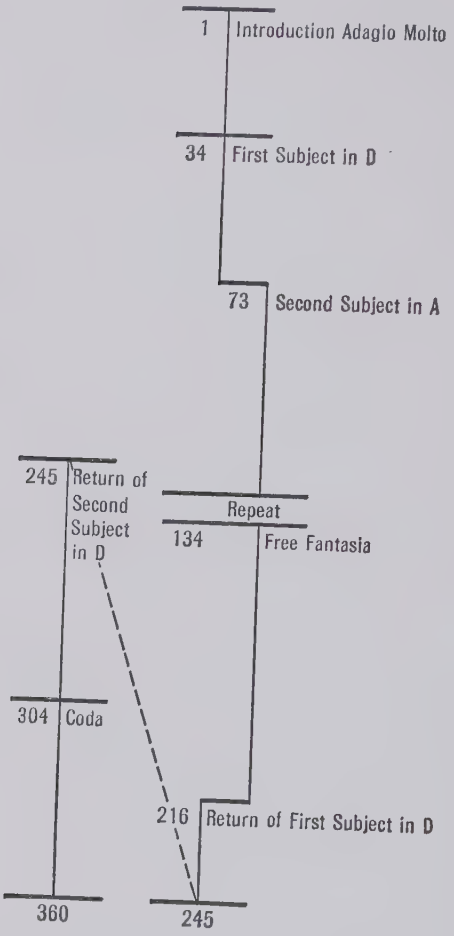
Beethoven and no one else — and must have been very distasteful to the musicians of his time. Furthermore he demanded too much of the executants in expecting them to pay attention to all these expression marks as they played! Beethoven wrote for a standard of virtuosity far beyond that which existed among the orchestral players of his time, and which is still very difficult for even the most advanced instrumentalists of today; could he have heard his later symphonies as they were then rendered he would have gone crazy! Indeed we know from accounts of his actions at rehearsals before he became wholly deaf, how angry and excited it made him. Modern developments in the horn and trumpet, as well as in the wood-wind instruments, have changed their tone quality since Beethoven's time. Our modern orchestra is also far larger than, and differently balanced from that for which he wrote; consequently, in playing the Beethoven symphonies today considerable care is required in the adjustment of certain parts, and in adapting them to modern musical taste without sacrificing their purity of style.

Beethoven lived before the introduction of the sensuous into music, but he is supreme in ideas, and will live for the cultivated for centuries after the masses have lost all understanding of his works. His symphonies may disappear from our concert programmes in time, as the tragedies of the Greek poets have disappeared from the modern stage, but our National Musical University — that great art institution which the future must ere long give to music in America — will perpetuate a knowledge of his works, as other universities preserve for each rising generation the immortal masterpieces of Greek literature.

[Since the foregoing was written, a large fund for the endowment of such an institution has been bequeathed to Chicago by the late Bryan Lathrop, formerly the President of the Chicago Orchestra Association. R. F. T.]

FIRST MOVEMENT—D major

Adagio molto—Allegro con brio



FIRST MOVEMENT

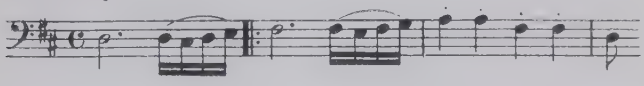
Adagio molto — Allegro con brio

ANALYSIS

This movement opens with a long introduction marked *Adagio molto* (meaning slow time). It extends from the up-beat before the first measure through the thirty-third, its object being to pre-

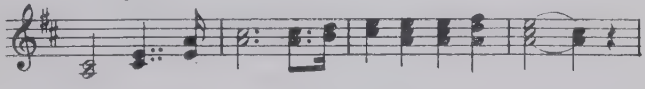
pare the listener for that which is to follow, and to create a mood. It is old-fashioned in so far as nothing from it is used afterwards as thematic material in the movement, unless it is the attack of the opening chord. Over its second note is a hold, or *fermata*, calling attention; then continues the quaint but beautiful introductory section, embellished with the long grandioso flourishes of the period, and leading very naturally at its close to the *Allegro con brio* and the announcement of the first subject in *D*.

First Subject in D



This subject is elaborated until the key modulates into the dominant, *A*, when the second subject is announced. A long elaboration of

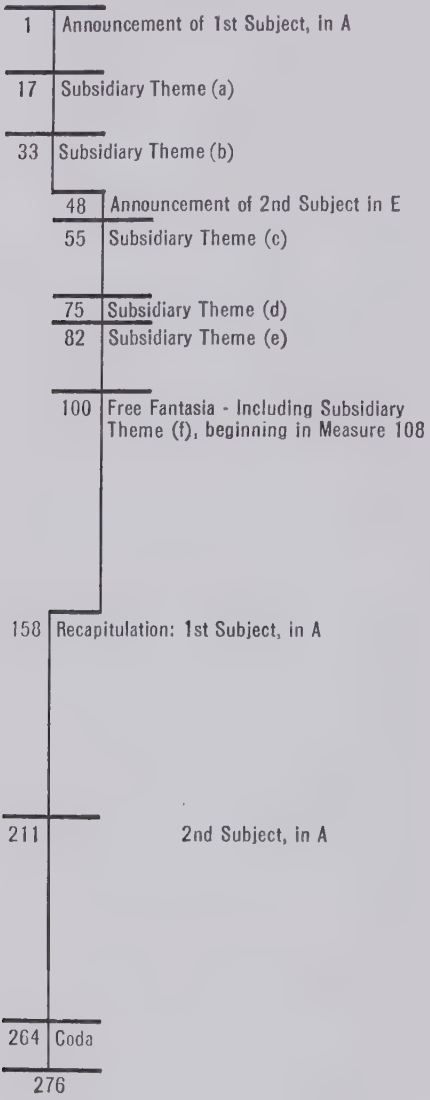
Second Subject in A



this subject follows, extending to the double-bar, after which the two sections are repeated. The music now passes to the fantasia section, returning to the recapitulation of the first and second sections in the tonic, *D*, and closing with a long coda. This movement is a legitimate advance upon its predecessors, and although it has not the value of the *G minor* Symphony of Mozart, it is, nevertheless, the thought of a mature mind expressed with the freedom of one who has all the technicalresources of his art at his command.

Second Movement—A major

Larghetto



Second Movement

Larghetto

PRELUDE

The title of this movement, *Larghetto*, signifies to the musician its character and the *tempo* to be observed in its performance. It is an exceptionally popular composition, even for Beethoven, who is a universally popular composer. The public has made no mistake in its estimation, for this movement is a triumph of musical art; it comes from the heart and goes straight to the heart, let the listener be in what mood he will.

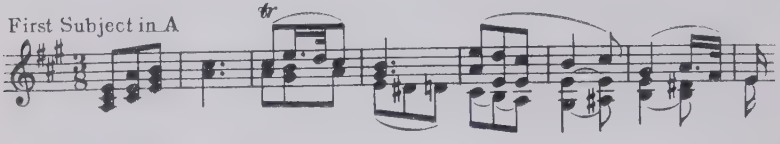
It is written in the sonata form, scored for the Mozart-Haydn orchestra, and is even more conspicuous than the first movement for its treatment and independent grouping of the wind choirs. It makes no pretentions to anything new or startling, but it is unusually long and in this respect reminds one of Schubert, whose every utterance was melodic, but who, it would seem, often felt that usual bounds did not give him time enough or room enough to say all he wanted! A curious coincidence, which is of interest in this connection, is that one of Schubert's most beautiful works — a Duet for four hands in *C minor* — includes a theme copied literally from this *Larghetto*. Schubert, whose head was so full of original ideas that they tumbled over each other, must have heard the movement, the theme of which may have returned and haunted him until he used it, thinking it his own.

ANALYSIS

This movement, although written in the strict sonata form, is quite peculiarly constructed, for it consists not only of the customary two principal subjects, in their contrasting keys, but of a succession of subsidiary themes which follow each other continuously, often without even a single intermediate measure, throughout the entire movement. These themes are exquisite melodies of from four to eight measures in length, each one of which in turn is first given out simply, and then repeated with embellishments. To quote all of

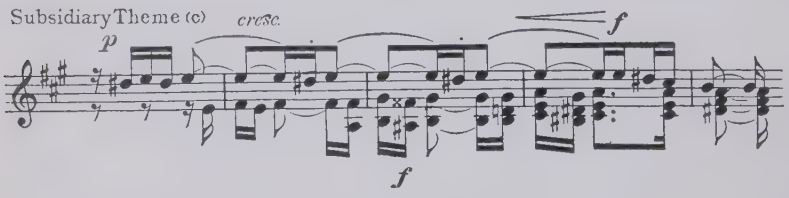
these themes would be to print the whole movement; it is sufficient to mark the entrance points, and to quote only those of special importance, as the student can easily recognize the others for himself.

The movement opens with the announcement of the first subject in the key of *A*, followed at the seventeenth and thirty-third



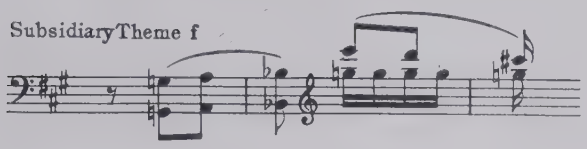
measures by the subsidiary themes (a) and (b). A few transitional measures modulate into the dominant, *E*, and the second subject is

then introduced. As in the first section, this subject is followed at once by the subsidiary themes (c), (d) and (e), one of which I will quote, because it is used again in the "Fantasia" section. A point



to be noted here is the absence of the double-bar and repeat marks between the second and fantasia sections, a feature which is done away with in this movement, the fantasia following the second section at once, without the customary repetition of the previous sections.

The fantasia is very rich in modulation and rhythm, and deals with the first subject, the subsidiary theme (c) and certain new thematic material which enters in the bass of the fantasia section itself, and which I will call the subsidiary theme (f). This last theme



opens to us a new trait developing in the mind of Beethoven — the mysterious and brooding quality so often to be found in his subsequent works. At the close of the fantasia section the music returns to the tonic, *A*, for the usual recapitulation of the first and second sections in that key, but these sections are now much richer in contrapuntal devices and startling effects than at their first announcement, and remind one of the fantasia section though adhering to the customary form.

Unusually short is the coda, which this time extends through only twelve measures. Beethoven seems to have said all he wanted to and to have no more to add in the coda — or did his judgment tell him that the movement was long enough already? Probably he did not believe in the "heavenly length" of Schubert, which the modern public has no time for, and is apt to translate "tedious length."

Third Movement

Scherzo (*Allegro*)

PRELUDE

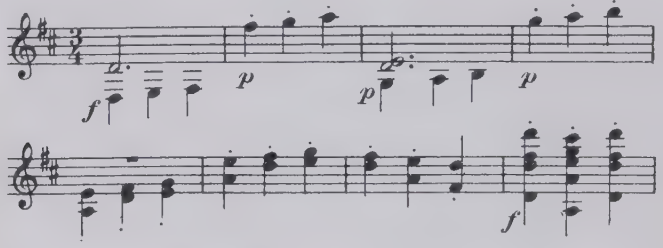
This movement brings nothing new in the way of development unless it is that here Beethoven discards the term Minuet and uses the title *Scherzo* instead. But it is, in truth, neither more a *Scherzo* nor less a Minuet than the corresponding movement of the First Symphony. It is simply more mature and characteristic of the composer. At its heart lies the sonata form — or, more correctly, the sonatina form — and the relation of keys, themes, and rhythms in the Trio to those in the *scherzo* portion are such that it could be correctly analyzed in more than one way. But as this relationship is difficult to explain in untechnical language it is better to look at the movement in its more evident aspect, and to consider the Trio

portion merely as a rest or *intermezzo* between the two presentations of the *Scherzo* proper, although each portion has a sonatina substructure of its own which the student may trace for himself without the aid of a diagram.

ANALYSIS

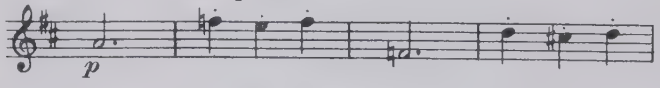
The *Scherzo* opens with the announcement of an eight-measure first subject in the key of *D*. We have seen that the original Minuet was constructed with the number eight as the basis of its sections. In the present *Scherzo*, an outgrowth of the older form, the eight-measure theme is repeated, making sixteen measures, after which a repetition of the whole section further extends the sub-

First Subject in D *(Scherzo portion)*



ject to thirty-two measures. After the double-bar the second subject appears, but here the number eight ceases to enter into the form of the movement, for the second subject is only four meas-

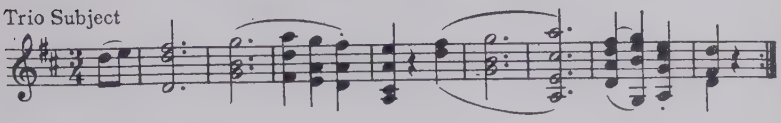
Second Subject *(Scherzo portion)*



ures long, and the subsequent sections are of arbitrary length and rhythm. The second subject is followed by a tiny fantasia section and the return of the first subject in the tonic. After this the form is not followed strictly, and although the second subject is touched lightly, and even a little coda is added, it is nevertheless better not to attempt to "stretch the movement upon the last."

The Trio opens with an eight-measure subject in *D*, extended by repetition to sixteen measures. After this the movement passes

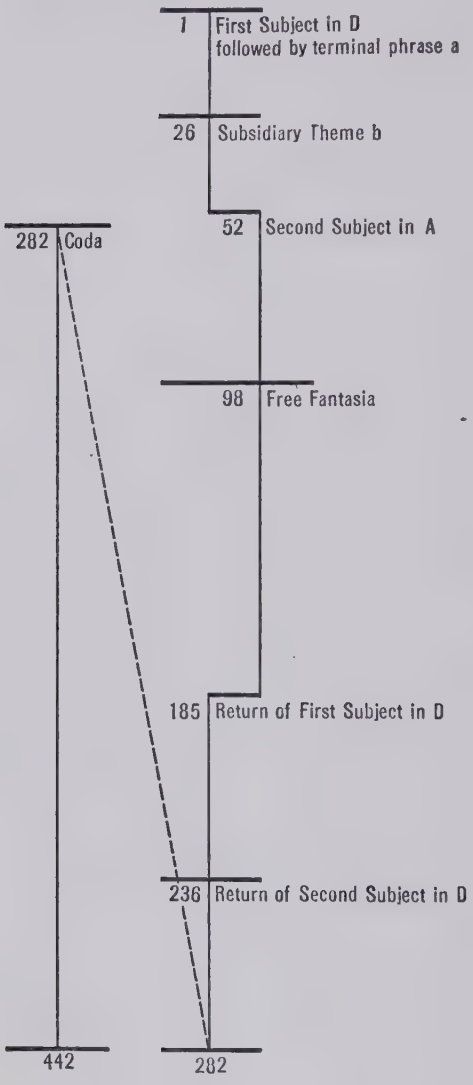
Trio Subject



to the key of *B minor*, and an intermediate section of a contrasting character ensues. A return to the first subject and a little six-measure coda complete the trio, after which the *scherzo* portion is repeated.

Fourth Movement—D major

Finale (Allegro molto)

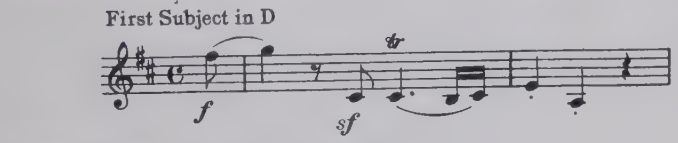


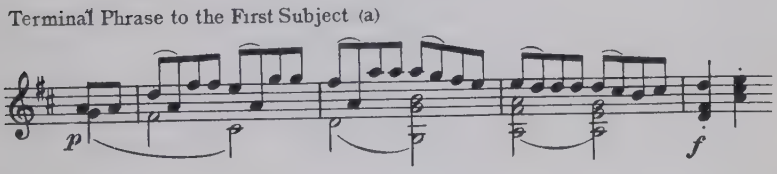
Fourth Movement

Finale (*Allegro molto*)

ANALYSIS

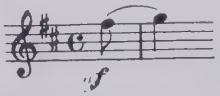
This movement is written in the sonata form. Its first two notes must be taken at once as a motive, although they appear here only as part of the first subject. They are characteristic of Beethoven and are used as a call or starter, while the next portion of the subject answers, as in the affirmative, and completes the phrase.



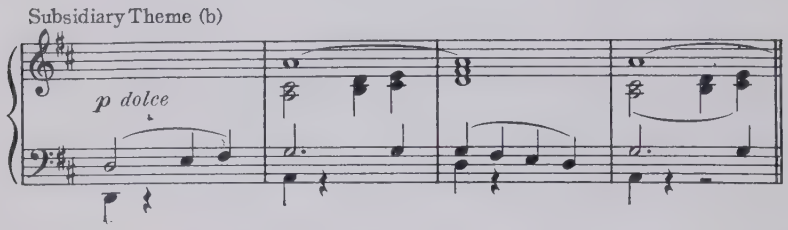


It is worth while to look at the first two measures closely and grasp their meaning, for they form the principal subject-matter of the movement and determine its character. After studying them the reader will recognize at once the architectural unity of the whole, without regard to its tonality, and perceive that this cannot be accidental. Note also how Beethoven continues and finishes this opening phrase. It fills only two measures, but is of so determined and abrupt a character that it needs an offset which is supplied in the four measures following. This terminal phrase (a) is rather conventional, and after extending the subject to six, in place of the customary eight measures, it ends on the dominant harmony as abruptly as it began, with two decided chords. .

The subject is then repeated, but this time ends on the tonic chord. After this the composer continues with some subsidiary matter

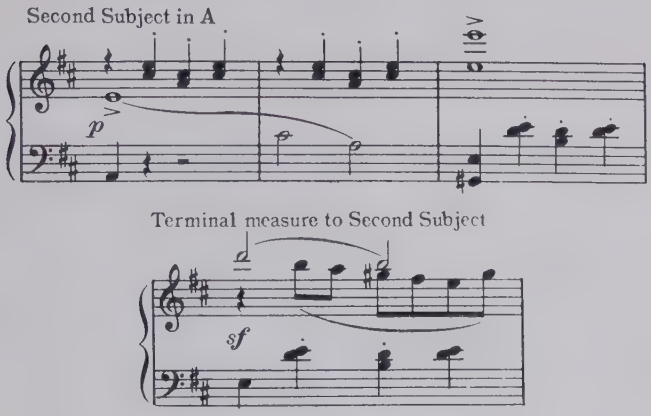
of a decidedly conventional character, but combines with it the first "call,"  thereby accomplishing the double effect of giving unity to the whole section and the character of an independent motive to the two notes — an advantage for future use. I here wish to call attention to the importance which Beethoven's dynamics play in this musical sentence. Let anyone play the first six measures of it without regarding the expression marks, and the music at once becomes meaningless.

Hardly less interesting is the subsidiary theme (b), which enters at about the middle of the first section. It consists of three pairs



of measures — six, all told — but it is a great advance upon the terminal theme (a), for it contains no conventional matter. The formation of this theme is melodious, the rhythm, life, or pulse is sustained by the bass and middle voices, while the treble begins with a long-drawn note, and afterwards joins the others, giving richness and polyphony to the whole. Here Beethoven is very sparing with dynamic effects, thus lending rest and making contrast possible. It is music, pure and simple, but it does not go beyond the expression of everyday life. The progress shown is in the means whereby it is made effective. Instead of startling contrasts of light and shade Beethoven here uses colour produced by instrumentation and the grouping of the orchestral choirs. The passage just described completes the first section of the movement.

The second section opens with the announcement of the second subject in the dominant, *A*. This subject is related to the subsidiary



theme (b) in character, and extends through two pairs of measures. Its rhythm occupies eight measures, and dynamic effects are freely made use of; but, while an increase of motion and expression, over those in the preceding section, are noticeable, it lacks the polyphonic richness of that section, and in its orchestration the wind choir is not proportionate to the string choir in volume. It is, nevertheless, equal to the subsidiary theme (b) in continuity and freshness, and foreshadows the great strides Beethoven is soon to take in his Third Symphony, the "Heroic." The repetition which usually marks the close of the section is omitted, and the movement passes at once into the fantasia section. Here we note both an advance in the working out, and progress in the contrapuntal devices, but it is not necessary for me to follow them out more in detail, as the student who reads the foregoing analysis of the themes should be able to unravel the rest for himself, and marvel at the ingenuity displayed. It does not need a musician's training to recognize the material after having become familiar with its component parts, but it does need an orchestral score to enable the eye to detect the uniform architecture of these masterworks.

The recapitulation of the first and second sections is followed by a long coda, full of typical Beethoven effects, and which ends with fanfares of trumpets and drums on the tonic and dominant, as was customary in music of the eighteenth century.

SYMPHONY No. 3

"Eroica."

Opus 55. E♭ major

I. *Allegro con brio.*

II. *Marcia funebre* (*Adagio assai*).

III. *Scherzo and Trio* (*Allegro vivace*).

IV. *Finale* (*Allegro molto*).

Scored for: 2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
3 Horns
2 Trumpets
Timpani
Strings

Composed in 1804

First performance, Vienna, April 7, 1805, Beethoven conducting
Dedicated to His Serene Highness Prince Lobkowitz

THIRD SYMPHONY

PRELUDE

In this work Beethoven, now fully emancipated from the preceding era, may be said for the first time to stand forth and show his lion's paw! He has tried and proved his genius, has outgrown the expression of his time, and wishes to shake off its influence and conquer new worlds of art.

Much has been said about the unexampled advance which the *Eroica* Symphony presents beyond his previous symphonies, but with this I cannot agree. In my judgment the "*Eroica*" is only a perfectly legitimate step forward, a logical sequence in his normal development. Although he numbered this work *opus* 55, it is in reality nearer *opus* 80. As compositions are numbered nowadays, a Sonata, Quartet, or Trio would each be numbered as a single *opus*; but, with Beethoven, three Sonatas may make one *opus;* six Quartets one *opus;* three Trios one *opus* and so forth. In reality, therefore, his First Symphony is Op. 39, his Second Op. 59 and his Third, as I have said, nearly Op. 80. Such being the case, it is easy to understand that he had written enough to be in every way prepared for the production of this work. He was master of the highest musical forms and of instrumentation, and in the matter of expression had already introduced a new era. His soul now began to long to express that which had never before been said in music — anticipating centuries; hence this Symphony, the first dawn of modern music, written in a definite mood, giving expression to the soul through colour and contrast rather than attempting to illustrate a specified programme.

Much effort and ingenuity have been expended by the commentators upon this work in trying to reconcile the third and fourth movements, as well as the first and second, with the titles "Bonaparte" and "*Eroica*" which Beethoven himself successively bestowed upon this symphony. But, strange to say, no one, as far as I know, has suggested what would appear to be the most obvious clue to the drama — if such it was intended to be — or tried to translate it in

accordance with Greek tragedy, of which we know Beethoven was an ardent admirer.

The Greeks, after great stress of emotion, such as a funeral or other solemn occasion, turned at once to athletic sports, using the physical as a counterbalance to the emotional strain. Hence their public funeral ceremonies included games and races, celebrated in honour of the departed hero. It is not impossible that Beethoven may have been influenced by this knowledge in determining the character of the third and fourth movements of the Eroica, which could then be explained as follows, and thus give, at least, more unity.

First movement: representing the character and great qualities of the Hero.

Second movement: funeral rites of the Hero and lamentations of the people.

Third movement: an interlude.

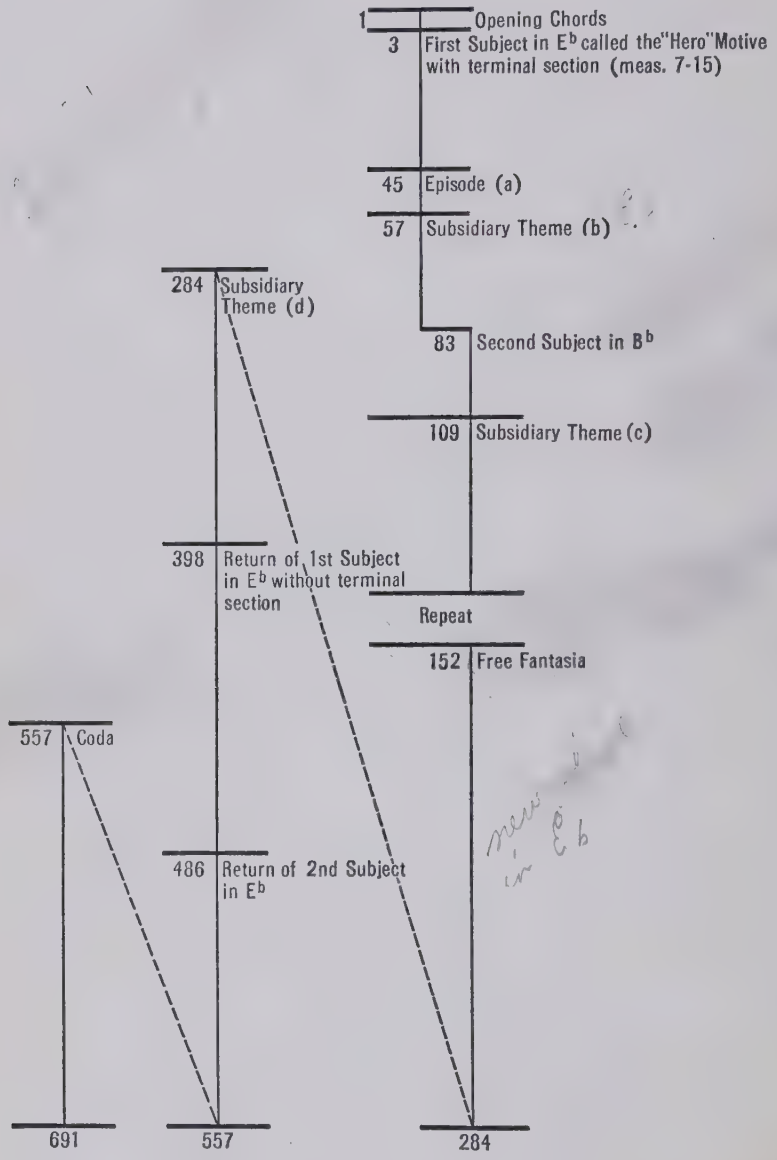
Fourth movement: public games in honour of the Hero and his final translation into the abode of the immortals.

The imagination can easily, after reading Greek tragedy, fit the foregoing programme to this great work, which is at once so classic and so dramatic in character. But, carried so far, such conclusions are, nevertheless, forced and unnatural, nor has Beethoven himself given any indications that warrant their adoption in full. To me, therefore, the heroic portion of the Symphony consists of the first two movements only. In these Beethoven expressed all that he had to say in the heroic mood, and having taken this great, but, as I have shown, logical step forward, he was satisfied in the third and fourth movements to fall back upon the conventional form of the Symphony, and to finish the work as a musical masterpiece rather than attempt to carry the idea of a dramatic programme through the whole, though his artistic sense of unity did not allow him to write anything which would not harmonize with the heroic mood. We must therefore regard the "*Eroica*," like many similar instances in other branches of art, as a great creation but conforming to certain conditions belonging to the time when it was produced.

In making the dramatic idea subservient to the musical idea in his works, Beethoven proved the correctness of his judgment. Instrumental music is able to express the condition of the soul better than any other art medium, but it begins where the details of life and the world cease. It is possible, for instance, to express in music the mood created by a tempest or a battle, but without an explanatory text who can say which scene is represented? Hence we must recognize that music appeals to the imagination rather than to material life, or, as Beethoven himself said in speaking of his Pastoral Symphony, it is "Mood more than painting." A great soul, love of truth and humanity, mastery of technique, and splendid intellectual powers, this combination, developed and blended to an unusual degree, enabled Beethoven to express in his art that which has not been possible to anyone else, before or since. The Greeks called rhythm "popular music" and philosophy the "higher branch of music," because in our sense they had no music — or at least it was inferior owing to their ignorance of polyphony. The second definition, however, finds its realization in the works of Bach and Beethoven. It was Bach, in the eighteenth century, who gave the science of music to the world and created independence, equality, and unity of the parts in polyphony. Beethoven, in the nineteenth, breathed into this musical republic a soul, and endowed it with philosophy.

First Movement—E♭ major

Allegro con brio



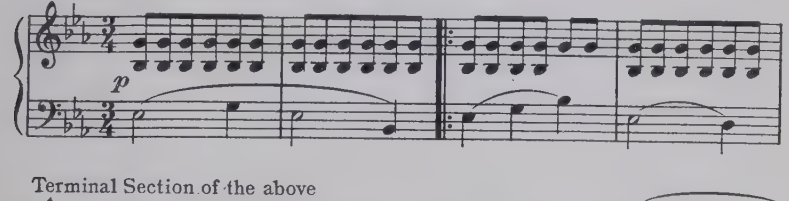
First Movement

Allegro con brio

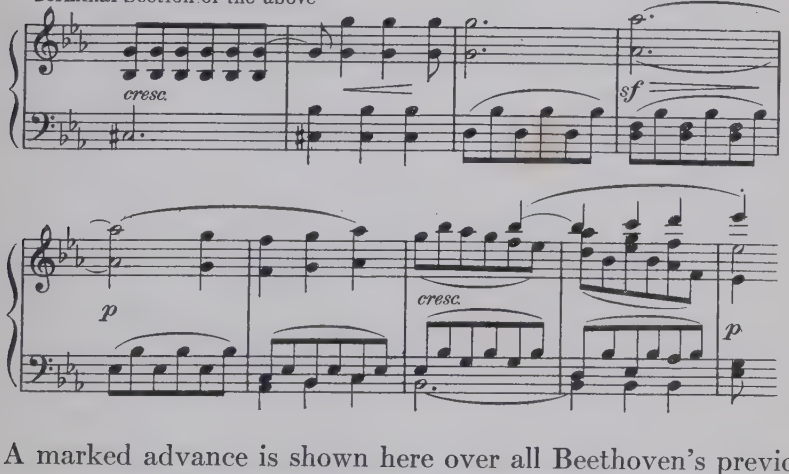
ANALYSIS

The key or tonality of this Symphony, E♭, with its rich relative minor, *C*, is significant. The first movement opens with two resolute chords, and the announcement of the first subject immediately follows. It is in two sections. The first is four measures long, and in it the 'cellos give out what is afterwards used as the principal theme of the movement, and which I shall call the "Hero motive." The second is one beat over eight measures long, and here the violins complete the phrase.

First Subject *(Hero motive)*

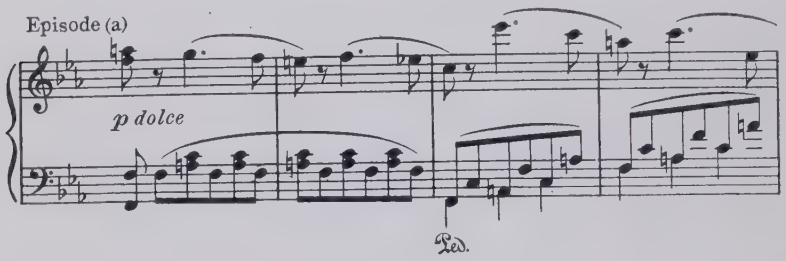


Terminal Section of the above

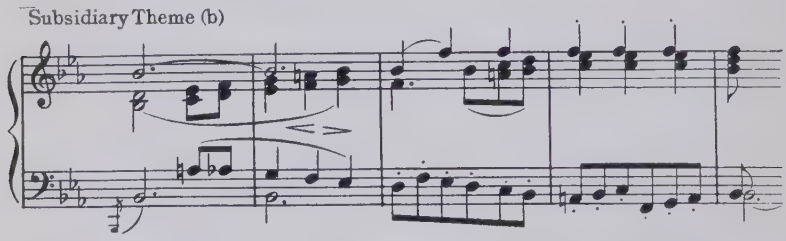


A marked advance is shown here over all Beethoven's previous works, not only because he has kept all conventional matter out of this subject, but because it expresses an idea rather than merely a musical motive. It is probably the most perfect phrase written up to that time, warm, saturated with passion, polyphonic, unusual

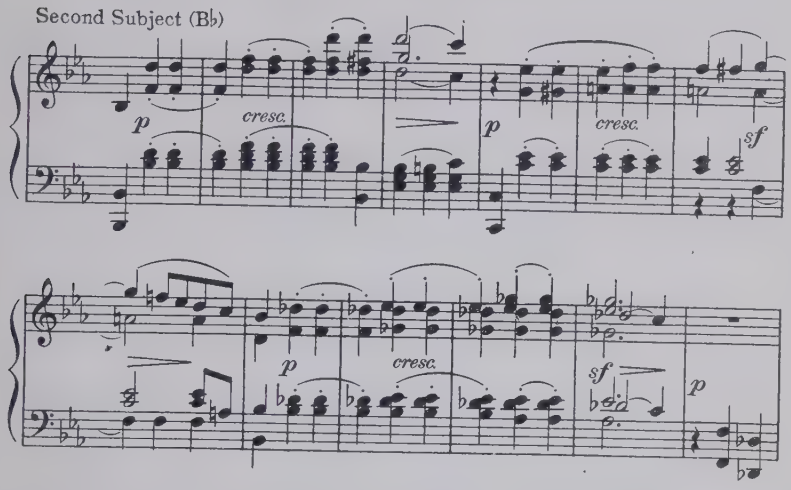
and rich in contrasting effects. Having thus announced this remarkable subject in its completed period which may be said to show in its first section the strength, and in its second the tenderness of the hero's character, the composer drops the terminal portion and continues with the "hero motive" alone. This is repeated once, more decidedly than at its first announcement, and again, as if to emphasize to the highest degree its commanding character, it bursts forth in all its glory, *fortissimo*, with the full power of the orchestra. After this resplendent picture comes a gentle episode (a), of an entreating character, followed by the first of the subsidiary themes,



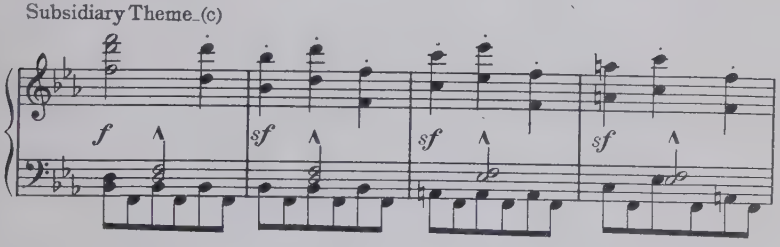
(b). This theme is highly expressive. It is only four measures long, but is of an urgent, striving character, pushing resolutely on, and finally reaching a climax which is accompanied by heavy accents from the whole orchestra.



We now arrive at the second subject, which is fully equal to the first in expression. The intellectual idea is again prevalent over the mere note sequence, and the phrase is surcharged with passion and dynamic effects. The choirs are made to answer and vie with each other in warmth and colour until the very heart is torn to pieces.



Presently comes a mysterious hush; the strings echo the subject, *pianissimo*, and then, with a sudden *crescendo*, leap into a triumphant theme, the subsidiary (c).



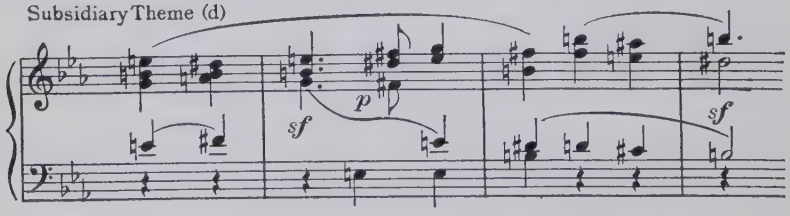
This short theme is of the most stirring character, and is repeated with still greater brilliancy until it is drowned in great crashing chords, as if the very planets were hurled to destruction! The tumult is succeeded by a bit of quiet melody developed from the theme (b), a few more crashing chords, and the section is closed.

Here, I do not hestitate to say, Beethoven shows traces of conventionality, or tradition, as he cannot yet wholly shake off its shackles, for he adheres to the old repetition of the first and second sections of the movement. It was no doubt done in order to familiarize the listeners with the motives, of which, as we have seen, there are an unusual number. But while the work may gain on that side, it must lose psychologically, for it is not natural to ex-

perience a second time, immediately, the dramatic effects which these wonderful themes produced at first, and certainly in our day the thematic material of the "*Eroica*" is familiar enough to the musical public. In my judgment, therefore, the repeat marks here should be ignored for the sake of unity and continuity.

After the double-bar the fantasia section opens very mysteriously with a theme evolved from the principal motive. One feels here the quiet brooding of the soul which dies down and then flickers up again and finally resolves itself into the imploring, entreating episode (a), combined with a fresh theme well adapted for contrapuntal devices.

Presently the "hero motive" appears again in the bass, but now in a mysterious minor, and what follows is novel as well as a marvel of workmanship. The combination of the psychological "hero motive" with the other thematic material is easily recognizable, but although new themes appear they do not impress one as being new, because they are the outgrowth of what has gone before. The fantasia section reaches its climax in the midst of a series of syncopated chords, given out *forte* by the whole orchestra, after which comes a relaxation on the dominant seventh of *E* through four measures, for strings alone, throbbing and dying away in a *decrescendo* to a new motive in *E minor* which, through inverse motion in an under voice of the part-writing, takes on a double character. This motive forms the beginning of subsidiary theme (d).



The "hero motive," which is boldly proclaimed in its full integrity, supplies the material for most of the remainder of the fantasia section. This section is very long, but it never for a moment becomes tedious, or loses its interest, and its final transition into the

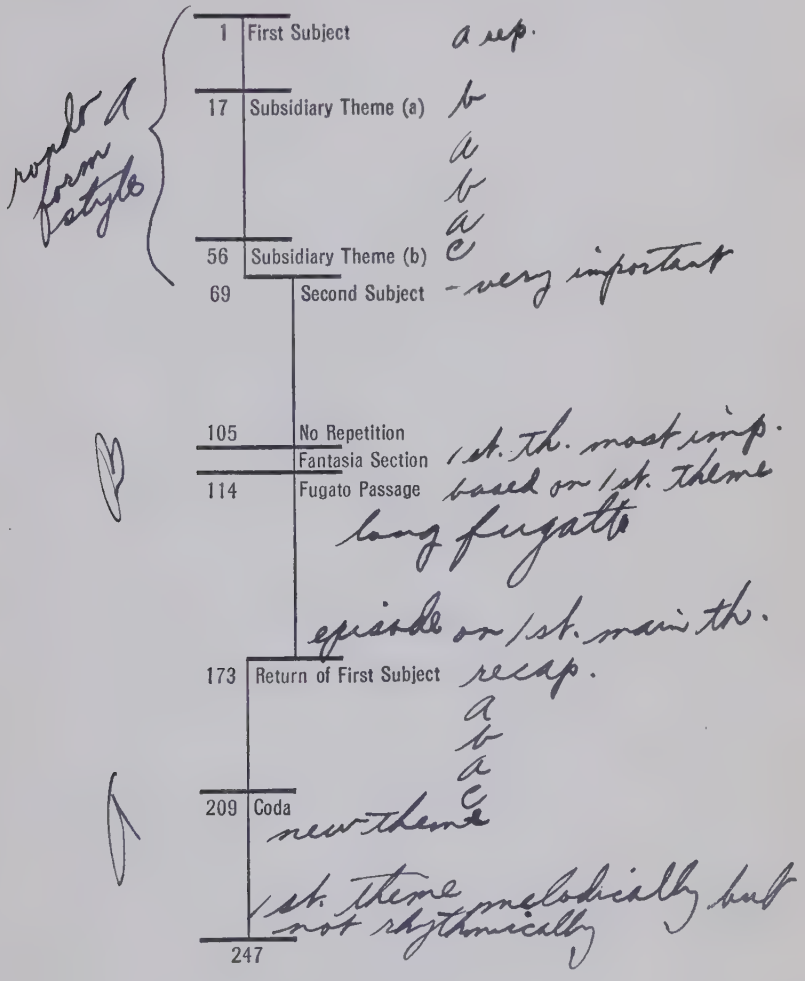
reprise of the first section is one of the most striking and sensational passages to be found in the Beethoven literature — one of those daring strokes that only a master hand could deal. Against a sustained tremolo of the first and second violins on $b\flat$ and $a\flat$ (dominant harmony), the second horn deliberately plays, very softly, the first four notes of the "hero motive" in $E\flat$ (tonic harmony), winding up with a pair of crashing measures, which presently resolve themselves into perfect harmony and allow the "hero motive" to be announced as tranquilly and melodiously as if nothing out of the common had happened! This extraordinary passage brought consternation to the musical world when it appeared, and shook the old fogies out of their boots to such an extent that they never recovered! We are told, indeed, that Ries, who had the temerity to suggest to Beethoven that the horn player had made a mistaken entry, in consequence nearly got his ears boxed then and there by the irate composer.

The re-announcement of the first subject is varied somewhat from the corresponding section in the first half of the movement. But presently the composer ceases to vary and repeats literally the remainder of the first and second sections. By this time so much material has been given out in the way of motives and themes, and it has been subject to such a wealth of diversified treatment, that the literal repetition of these sections is a grateful relief and prepares us anew for that which is to follow.

The beginning of the coda is plainly indicated, and introduces immediately several new features. The "hero motive" supplies the principal material, is transposed freely, and appears most of the time in the major. Attention must be called to two episodes near the beginning of this section: the first, in which long sustained bass notes, descending by degrees and accompanied by an almost tremulous figure in the treble, summon ghostly, lamenting spirits before the mind; the other, a very melodious strain which occurs at the 631st measure and extends through the 640th. The coda, like everything else about this symphony, is built on a gigantic scale and is considerably over a hundred measures in length. It com-

pletes one of the most magnificent of symphonic movements, and one can now say that Beethoven has laid the cornerstone of the music of centuries, and that the great achievement has been duly celebrated!

SECOND MOVEMENT—C major
Marcia funebre (*Adagio assai*)



SECOND MOVEMENT

Marcia funebre (*Adagio assai*)

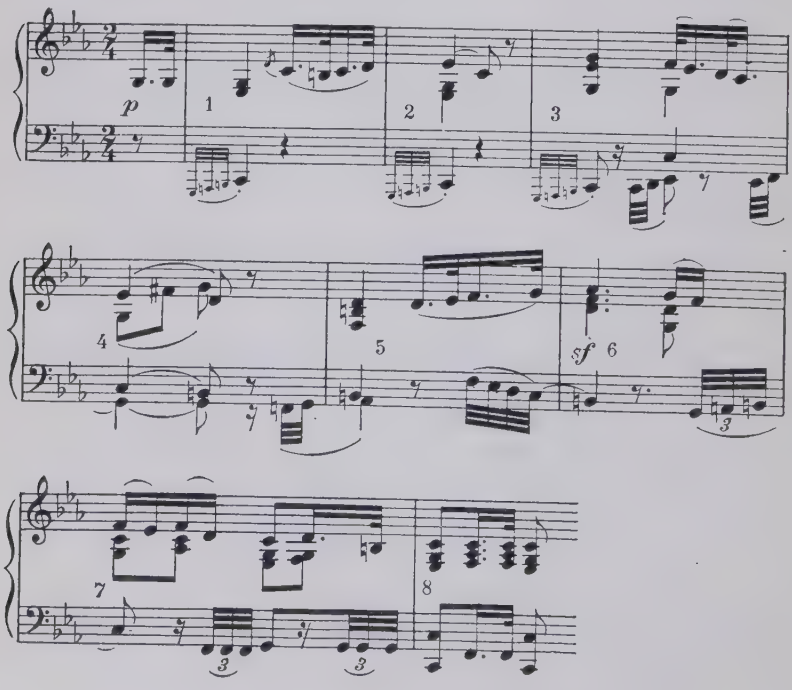
ANALYSIS

We will now consider Beethoven's famous Funeral March, the greatest epic poem ever expressed in music, and which follows its dramatic idea with such vivid intensity and realism that it has doubt-

less misled lesser writers into meretricious attempts at so-called "programme music," under the impression that if Beethoven did it it must be right, so they could do it too. That he succeeded and they failed was due both to the greatness of his soul and to his unerring artistic sense — two essentials in which they are lacking.

In order that the reader may thoroughly understand the analysis of this movement he will find it necessary to study in connection with it the full orchestral score, for its rich and novel instrumentation requires a very detailed description which could hardly be recognized by means of the piano score alone. I might say here that all the analyses in this volume will be more clearly understood if studied with the orchestral scores, for piano arrangements are, at best, inadequate substitutes.

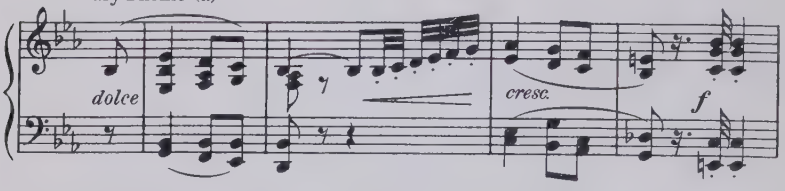
The movement opens with the up-beat before the first measure, and the first subject is immediately announced.



The attention of the musician is at once attracted to the orchestration, which is novel. The first violins have the sombre theme, marked *pp*, *sotto voce*, (meaning half voice or muffled). Furthermore, it is so written that it can only be played on the *G* string, which lends it a certain colour. The melody — characteristic of the time of life at which Beethoven wrote it, when youthful feeling is as yet altogether spontaneous and unreflective — can be traced to the influence of the Italian *bel canto*. But the reflective quality is nevertheless present in the treatment of the bass as contrasted with the soulful melody of the violins. The double-basses are used independently of the violoncellos, and require a higher order of technique than was customary for the orchestral players of the period, the 'cellos and other middle voices being used in this instance to fill out the harmony as if listening to the two outer voices. The melody is plaintive in character, while the bass portrays restlessness, only partly accompanying its mistress the melody, intimating all the time that it also has a great deal to communicate. The first subject extends to the second beat of the eighth measure, its arteries being filled with the richest blood. It is also free from any incongruous or conventional matter. These eight measures are repeated, but this time the melody is given to the oboe; and in this we find another advance, for no other instrument could so well express it. Here we are shown also, perhaps for the first time, how the reflective and emotional qualities can be blended. The restless character of the bass is kept up by the triplet figure in the strings, the whole choir being used against the wind choir, the latter sustaining the harmony, while the drums begin to play a conspicuous and characteristic part. The melody for the oboe is marked *p*, partly to give a plaintive character, and partly to give room for the desired shading in that instrument. If we consider how delicate are the tone quality and power of the oboe, and bear in mind that its character is wholly changed if the tone is forced, the difficulty of blending the different orchestral choirs without drowning the melody in this passage will be realized. Its proper execution makes extreme demands on the technique of the orchestra.

The next theme — subsidiary theme (a) — is freed from the restraining *sotto voce*, and flows forth in melodious richness, expressing more love for humanity than was contained in all the musical literature which had preceded it, and which cannot be explained, but only felt.

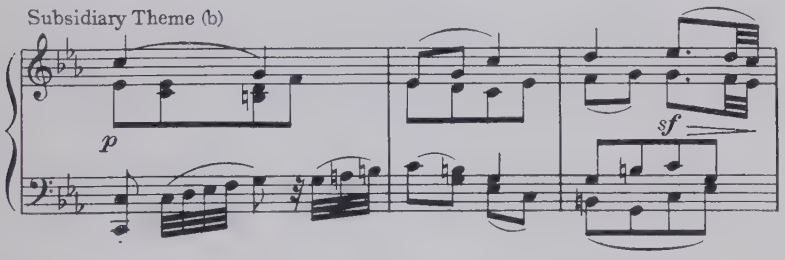
Subsidiary Theme (a)



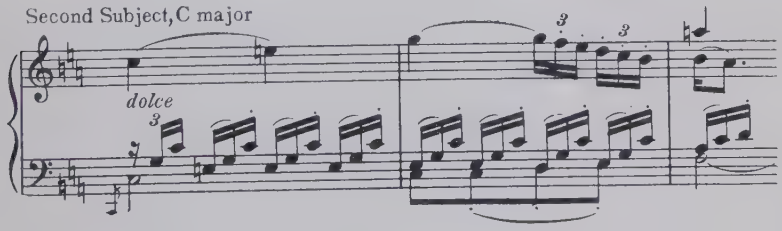
This theme begins in the strings alone, the horns being added in the twenty-first, and the bassoons in the twenty-fifth measures, with a view to using their sustaining qualities in contrast to the mysterious drum, which enters as if to remind us that it is present to mourn the death of a hero. The 'cellos continue the melody in a unison passage marked *espressivo*, with a *decrescendo* which presently leads into the crash of fate, and connects the first theme with this outburst of despair in such a way as to leave no doubt what it refers to. Only the simplest means are used to give expression to all this complex emotion; and these nineteen measures are then repeated, but this time the singing voices are given to the wind choir, while the strings continue the restless triplet figure, representing fate, and creating a presentiment that it is only a question of time before a great catastrophe will be reached. In this repetition of the sections, varied only by the interchange of choirs, we recognize again a concession to tradition, the only weakness to be found in the movement. It is undeniably long, and these repetitions suggest that Beethoven was, as yet, feeling his way, so to speak. I do not, however, wish it to be inferred that anybody could improve on this by making "cuts," but mention it only to show the development and growth of this mighty genius, and to give a clearer insight into the symphony.

A few measures before the close of the first section we find the subsidiary theme (b). Here let me say that the term "subsidiary

theme," which I have adopted for lack of a better, is not at all satisfactory as applied to themes of Beethoven from this point on, for the ones so designated are only subsidiary in being announced after the principal subjects. Every note and dot in these themes is rich with meaning, and belongs to the organism of the whole. In this respect, the "*Eroica*" shows a great advance, developed by the creative power of Beethoven through striving for truthful expression. The reader will remember that in the *Larghetto* of the Second Symphony the composer already kept out all conventional filling; but that was probably unconscious, and because of his exuberant supply of material, whereas in the "*Eroica*" it is the reflective and critical mind which has given us these pure and concentrated themes.



A few measures after the introduction of the subsidiary theme (c) the movement passes into the second section with the announcement of the second subject in *C major*.

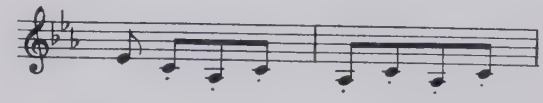


And now all the gods and angels seem to unite in praise of the hero; the god of battle, Mars, being conspicuously represented. This section is of moderate length and passes into the fantasia section without the customary repetition. The fantasia begins

with the first subject in its original key, but, as is habitual with Beethoven in this section, new thematic material is soon added. After the subject has been given entire, but with modulation toward the end, a *fugato* passage is introduced. This form of writing, with its austerity, independence of the voices and contrapuntal devices, is very effective in contrast to the emotional passages which preceded. It forebodes disaster, and after we hear the violins faintly echo once more the first subject, behold, disaster is upon us! The tonal depiction is a marvel of grandeur and simplicity. The 'cellos and basses sound the tone *a*♭, *fortissimo*, alone; the strings and horns enter a measure later, and in the next the trumpets — horns and trumpets blowing in unison with all their might, holding the one tone *c*, while the bass takes up a triplet figure supported by the rest of the strings. There is nothing in all musical literature more stirring and tremendous than this great climax, and for half a century it has made but one impression upon my mind — the Resurrection Day!

This episode is not long, and after a few measures the fury dies away, but the rhythm, or motion, is retained. Presently the oboe and clarinet play the plaintive first melody as the return announcement of the first section, but it is given only once, with so sad and ghostly a colour that it appears like the wraith of its former self. The themes (a) and (b) quickly follow, also without repetition, and the coda is then reached.

It opens in the major, the second violins beginning with a figure in eighth-notes,



the first violins following in thirds and presently taking up an entirely new *Cantilena*. The violas and 'cellos now join the second violins, full of pathos, giving way to soft tears, with the clarinet and oboe breathing the last sighs till resignation comes at length and everything gradually gives place to the drums, which clearly portray Time with his inexorable scythe, and dominate all, finally

sounding *c pianissimo* and alone. The double-basses, and the first violins *sotto voce*, on the *G* string, augment each other in final remembrances of the first subject, which flickers, expires, and all is over. The last portion of the movement, which I have called the coda, is the zenith of Beethoven's development, and has never since been surpassed in pathos and descriptive dramatic expression by either himself or anyone else, and yet one can only marvel at the simplicity of the means by which it is all accomplished.

The first two movements of the "*Eroica*" are certainly a unit, and belong together. As we have seen, the first depicts the hero and his great qualities and describes how he conquered the world and achieved glorious deeds. We love him, honor him and sympathize with him. The whole movement, however, represents a youthful hero; and he must have met with a sudden death, probably on the field of battle. The second movement is clearly of similar illusion and is evidently the lament of an army or a nation. It expresses all degrees of love and grief, and the different voices of lamentation — of wife, family, army, people — are also easily recognizable. Now then (if we take the modern view of the situation), after the funeral march the listener, who is too much touched and saddened to be interested in anything else, needs time to recover. Hence the right thing for the composer to do is to lead him out of this sombre mood into a more cheerful atmosphere, otherwise the composition should have ended here. Beethoven chose the former alternative, and nothing could have been written which would have made so admirable and suitable a completion to this great work as its last two movements. The *Scherzo*, with its mystic colour, and the restful Trio, with its breezes of the forest, gradually bring us into another sphere and prepare us for the enjoyment of the memorial games and other public festivities of the occasion — if indeed Beethoven had any such interpretation in mind when writing the last movement. "The King is dead! Long live the King!"

Third Movement

Scherzo (*Allegro vivace*)

PRELUDE

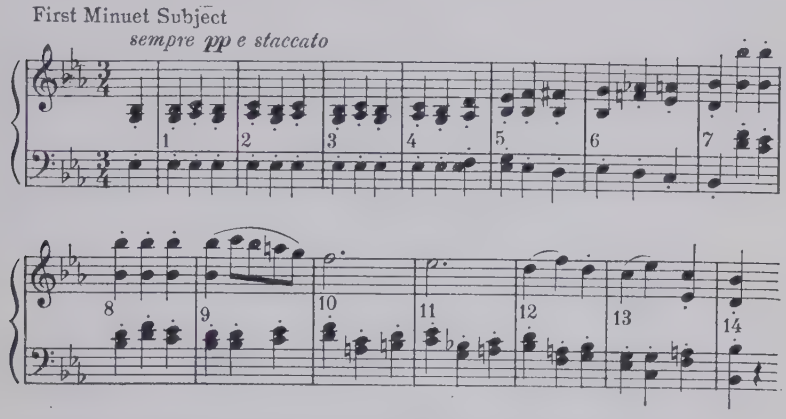
This is the first fully-developed Beethoven *Scherzo*, and as such is a novelty. It is the outgrowth of the older minuet form, as we have already seen, and resembles the minuet more than the sonata form. It has the Beethoven atmosphere, if we may use the expression, and is related in colour and spirit to the first two movements, maintaining the same high standard which the composer established at the beginning of the symphony. It is a mistake to try to translate this movement as a hunting scene. The Trio, it is true, suggests the huntsman's horn, but that only as an adjunct of a sylvan atmosphere — the mood induced by a forest scene — it does not picture the details of the scene itself. The introduction of the horn passage is, however, important because it marks the entrance of a third horn into the Beethoven orchestra, which had hitherto contained only two. It is a singular fact that he did not again make use of more than the customary two horns in any of his symphonies until the Ninth, when he used four. We shall have more to say about this later, when we see and feel how inadequate was the orchestra inherited from Mozart to express the thoughts of a Beethoven, and how helpless he was, on account of his deafness, to develop it to meet his requirements.

ANALYSIS

It is impossible to make a satisfactory diagram of this movement, and it is therefore omitted, but the reader will find no difficulty in following the analysis by using the score, or even a piano arrangement thereof.

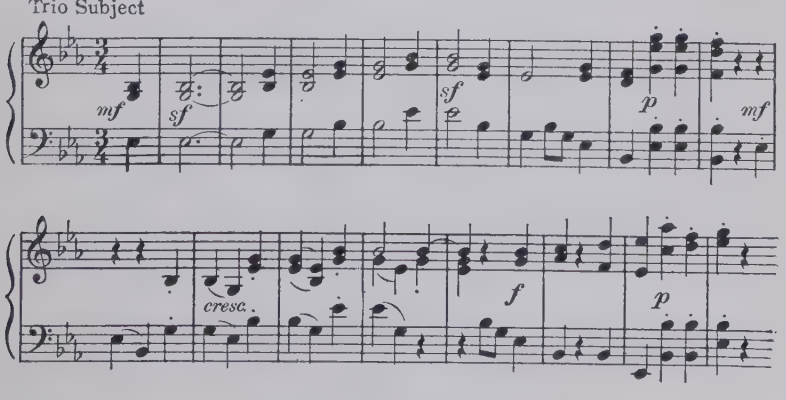
The movement takes the form of two minuets, the *Scherzo* proper being the first and the Trio the second, and is written in a very broad, free style. The *Scherzo* proper, or first minuet, begins on the up-beat before the first measure, with the announcement of the subject. This last is one beat over thirteen measures long, and

supplies the material for the fantasia section also, which opens at the thirty-first measure.



At the conclusion of the fantasia section a return announcement is made in the tonic, as at first. Again the subject is varied and elaborated, and finally the entire *Scherzo* proper is repeated, after which the movement passes to the Trio, or second minuet. It will thus be observed that throughout the whole of the section which I have called the first minuet, the composer uses only one theme, but he treats it with such infinite variety and consummate skill that it is always fresh and interesting.

The Trio, or second minuet, is short. It opens, like the first minuet, on the up-beat before the measure, with the announcement of the subject.



This subject extends to a beat over fifteen measures, and is then repeated. A short interlude is followed by another repetition of the subject, which closes the Trio section. The movement then returns to the first minuet, but by this time the composer evidently fears that its single subject may become tiresome, for he omits all repetition and presently introduces a change of metre, which marks the beginning of the coda.

Fourth Movement

Finale (*Allegro molto*)

PRELUDE

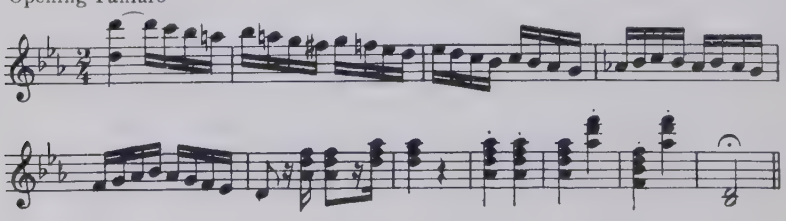
And now, with a rushing, grandiose flourish, which suggests chariots sweeping around an arena and pausing in stately array to salute an emperor, the Finale of this great work opens.

Although the sonata form is recognizable as underlying this movement, it is, nevertheless, written throughout in the form of a theme and variations. The constant recurrence of the theme, which can thus be followed without exertion, is well adapted to contrast with the tremendously emotional first half of the symphony. And if we wished to follow out the idea of Greek drama, nothing could so well have illustrated the character of public games and races as its short-width phrases. It is, however, very broad in character, and the modulations are so chosen that it leaves upon the mind the impression of the sonata, rather than the variation form of writing. It does not require a diagram, the score alone being sufficient.

ANALYSIS

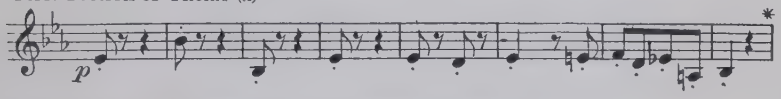
This movement starts like a whirlwind, *Allegro molto*, with a great fanfare, ending in a hold.

Opening Fanfare

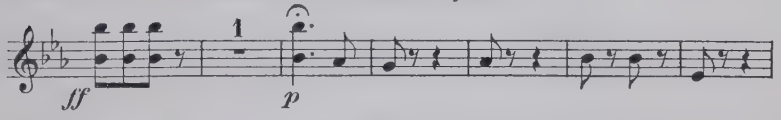


After this the theme (a) is announced at the twelfth measure. It is played in unison and consists of two parts. The first is eight measures long, given *piano* and *pizzicato*, by the strings. This is repeated, but with heavier tone quality, this time beginning in quarter instead of eighth-notes and answered by the flutes, clarinets, and bassoons in the octave on the second beat of each measure. The second part of the theme begins with a *ff* of three notes in unison, answered, after a pause, by a prolonged echo of the last note, after which the theme continues, *pizzicato*, with four measures which are followed by *fortissimo* octaves and then repeated exactly.

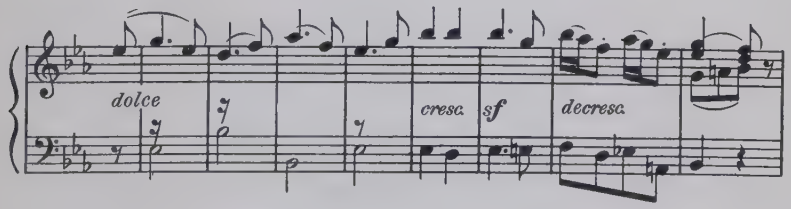
First Section of Theme (a)



Second Section of Theme (a) nine measures beyond *



After this complete announcement of the theme (a) there follow variations. The first and second consist of graceful contrapuntal work. Both are scored for the string orchestra only, and differ chiefly in rhythmical activity. The figuration of the third is in still shorter notes. This variation is of especial importance because to the theme (a), which is here given to the bass and horns, is added the theme (b), which hereafter becomes the principal theme of the movement.



At each repetition different scoring is used, though generally for the full orchestra, until finally an effective climax is reached.

The variations correspond in proportion and general construc-

tion to the first and second sections of the sonata form, after which the so-called fantasia section begins. Ten measures of familiar material serve to form a bridge or transition phrase, and then Beethoven launches into a very elaborate working-out of the material, beginning with a complicated fugue. This is a stroke of genius worthy of himself, for the fugue is absolutely necessary here to relieve what I have called the "short-width" variation form, and to give breadth and character to the whole movement. Soon again, however, the graceful variation is the dominating idea of the movement, but now very free in form and rich in modulation, swaying between major and minor. This continues for nearly a hundred measures; then it is heard again, in the treble, a martial strain which recalls to mind once more the Hero. Beethoven now again gives rein to his imagination in the use of contrapuntal devices, reaching a climax at length on the dominant of *E♭*, the key of the work, held tenaciously as a trilled organ-point. A few measures later this leads to the *Poco andante*, which demonstrates what heights Beethoven had reached in developing and combining his two great qualities of the intellectual and the emotional.

The portion from the *Poco andante* to the end may be regarded as representing the apotheosis of the Hero — the translation of his soul into the eternal abode of the immortals. The theme will be easily recognized as that introduced in the third variation, although its character is now so etherealized that it is like a gentle, disembodied spirit. Here heaven is reached at last, and peace and rest prevail. In the whole literature of music no strains so simple and beautiful, yet rich in melody and harmony, exist. This is again music which comes from the heart and goes to the heart.

The wood-winds, like an angels' choir, are first heard; eight measures later the strings take up the same theme, with very sonorous scoring, leaving the wind instruments for some graceful independent strains, not changing the general character of the music, but adding short, passionate, longing phrases such as nightingales express. Sixteen measures more, and again, for the last time, the bass takes up the theme, now transformed into stateliness and

grandeur. It is accompanied by martial drums and trumpets, disclosing a final vision of the now glorified Hero, yet opening anew the wounds of the heart. The end is at hand, and once more the music plunges into the whirlwind with which the movement opened (though the character of even this passage is mysteriously changed), and with reminiscences of the principal theme, the "*Eroica*" is brought to a noble and worthy close.

SYMPHONY No. 4

Opus 60. B-flat major

I. *Adagio—Allegro vivace.*

II. *Adagio.*

III. *Allegro vivace—Trio (Un poco meno allegro).*

IV. *Finale (Allegro ma non troppo).*

Scored for: Flute
2 Oboes
2 Clarinets
2 Bassoons
2 Horns
2 Trumpets
Timpani
Strings

Composed in 1806

First performance, Vienna, March, 1807
Dedicated to Count Oppersdorf

FOURTH SYMPHONY

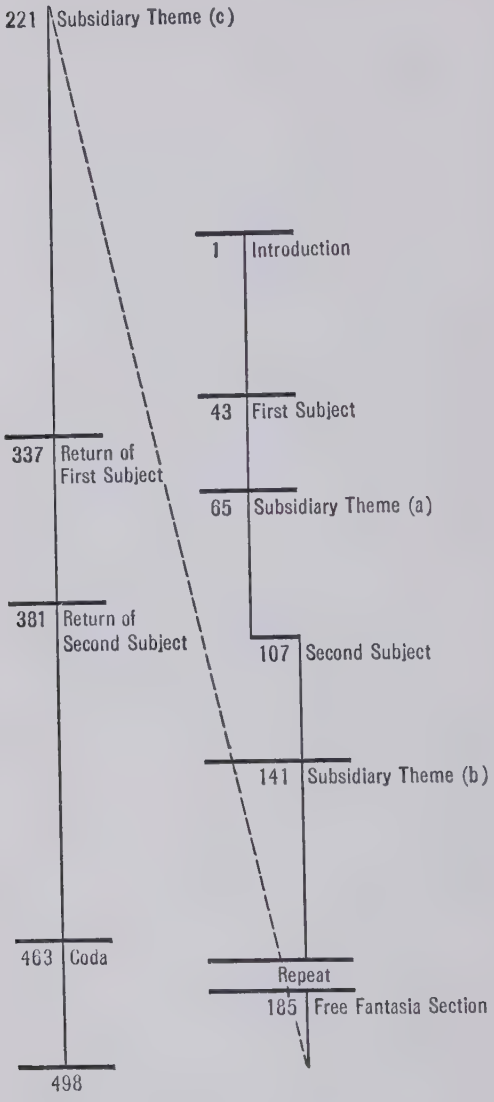
PRELUDE

There seems to be no limit to calling attention to the beauties of the great "*Eroica*" Symphony described in the last chapter. It is programme music in the best sense, but its creator never loses sight of the fact that music is one of the "beautiful arts," so that this work may well be taken as a model of the aesthetic in music, a guide — so much needed today — as to what it can, and also what it cannot, express adequately. These reflections come involuntarily in attempting to analyze the Fourth Symphony, a work as full of beauties, novel of their kind, as the "*Eroica*," but expressing no worldly programme; singing instead the songs of nature — the music of the soul.

It would seem as if Beethoven needed recreation after the mighty effort of the "*Eroica*," and so returned to the first and vital conditions of music — euphony and rhythm. Or, perhaps, because he had made so many innovations, he wanted time to reflect upon and test them before advancing further. In consequence he has given us, in the Fourth Symphony, a song of beauty such as no one else has ever written, presenting absolute novelty of colour and creating an atmosphere in music justly termed "romantic," a romanticism parallel to that of Schiller in literature.

FIRST MOVEMENT—B♭ major

Adagio—Allegro vivace



First Movement

Adagio — Allegro vivace

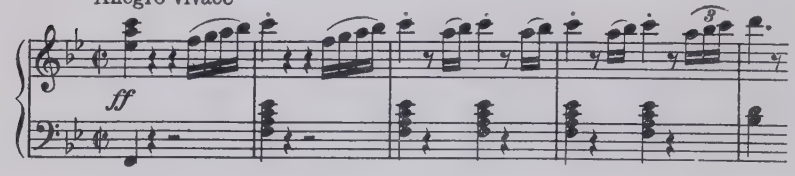
ANALYSIS

This movement opens with an introduction which, however, differs from those of the First and Second Symphonies in that it contains to some degree the germs of the first subject of the movement; enough, at least, to be a recognizable suggestion of the organic whole. It modulates freely, fastens to no key, and is varied by nuances characteristic of the mature Beethoven. Instead of brooding, he gives rein freely to his imagination in a happy and healthy frame of mind. The key of the work is the soft, rich *B♭ major*, a key in which all the different choirs of the orchestra revel in what the Germans call *Wohlklang*, a word for which we have no accurate synonym in English, but which is most nearly expressed by "euphony."

The introduction extends through thirty-eight measures. It begins on the tonic with long-sustained notes in unison, *pianissimo*, held by the wind choir, while the strings mark the opening with one *pizzicato* quarter-note in unison, followed by mysterious modulations which end in the dominant and introduce a rhythmical figure in which can be recognized the germ of the first subject of the movement, alluded to above, while the bassoon continues the figure first sounded by the strings, and which is now answered by the bass, reminding one of the stirring of nature. After this the wind and string choirs answer each other in full chords, continuing the movement and leading again into the tonic. The unsettled progression of the harmonies in the first twelve measures gives the character of an introduction, but they nevertheless foreshadow the whole movement. After the repetition of these measures, led into another key, an enharmonic change leads to restful harmonies like a ray of sunshine, ending in a perfect, blissful trance, and the pulsation of the violins, leading by a *crescendo* to *ff* on the dominant *b♭*, heralds the true opening of the movement. After two attempts,

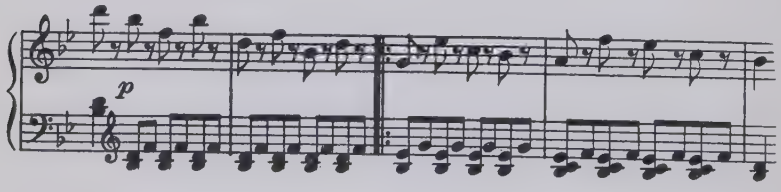
startling and surprising, thoroughly characteristic of Beethoven, the *Allegro vivace* rushes in.

Introductory Figure to First Subject
Allegro vivace



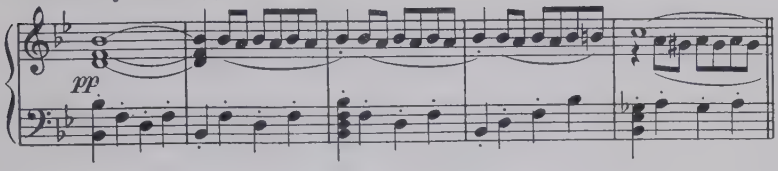
The first measures still belong to the introduction, and the little figure here quoted, although it appears to be unimportant, is used later as one of the principal motives. At last, after all these preliminaries, we come to the announcement of the first subject. It cannot be said that it has appeared before in the introduction, yet at the same time the rhythmical and melodic phrases used there do not permit the subject to seem new. And here let me call attention to the manner in which Beethoven makes use of only the tonic and dominant, and the next kindred steps of the scale, and refrains altogether from modulation, in order to fasten the tonality, and give repose to the listener.

First Subject in B♭ major



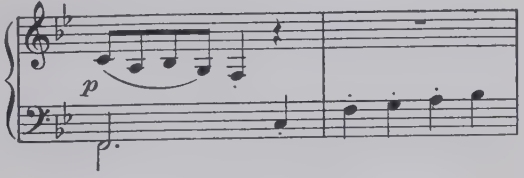
The first subject is four measures in length, and is announced by the violins. It is followed by four more measures which have no other value here than that of completing the customary eight measure rhythm, but which are afterwards effectively used in the fantasia and coda sections of the movement. After a repetition of the introductory figure and first subject, this time triumphantly scored for the full orchestra, comes the subsidiary theme (a).

Subsidiary Theme (a)



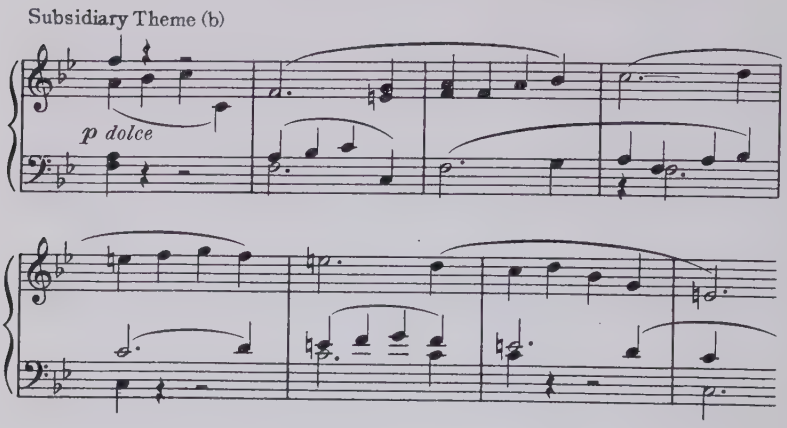
Here the bassoons continue the rhythmic motion, with hints of the melodic outline, of the first subject, while the second horn holds the tonic, forming an organ-point and leading to the third occurrence of the first subject, which now appears in the bass, accompanied by a counter-theme in the violins and wood-winds, and is repeated in the inversion. After this material has continued for a short time, we come to eight measures of syncopated chords, the outgrowth of the counter-theme, and the music then modulates with a *diminuendo* in tone as well as in rhythmical abatement, to the pastoral second subject.

Second Subject



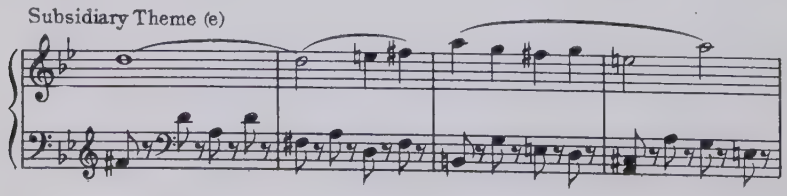
The second subject is short, only two measures in extent, which are given out by the bassoon and imitated by the oboe and flute separately — having, in the higher range, the effect of bird calls. The latter continues with a melody of four measures, which is repeated with some variation by the violins, and leads to a unison of the whole string choir, beginning *pp* with a three-measure rhythm like climbing from a valley up to a mountain top, and reaching through a *crescendo* a splendid view at the summit!

Presently we come to the subsidiary theme (b), which is given in the form of a delicious, melodious canon of eight measures duration, between the clarinet and the bassoon; the strings, meanwhile, come chanting in, and take up the canon in the next eight measures.



Now follows a very characteristic bit of writing — altogether Beethoven — a *tremolo*, *pp*, in the strings, resting on a leading-tone seventh chord for two measures, interrupted by irregular, rhythmical strokes, *ff*, as if the composer paused, reflected, looked over the ground with satisfaction, and then quietly resumed with material already familiar; and presently he returns to the "unimportant" figure which ushered in the movement. The two sections are repeated entire, in the traditional manner.

The "fantasia" section is opened by the first theme, now taken up for the working out, and it must be admitted that Beethoven utilizes it thoroughly. After sixteen measures which need no description, the rhythmical figure of the first subject continues in the 'cellos, and to it the rich imagination of the composer adds the little introductory figure above alluded to which at first appeared so unimportant — but with what effect! I leave the listener to find his own adjectives for this remarkable piece of writing. The flute now takes up the subject, answered by the bassoon, and here is added a new subsidiary theme (c) of four measures — a genuine love song.



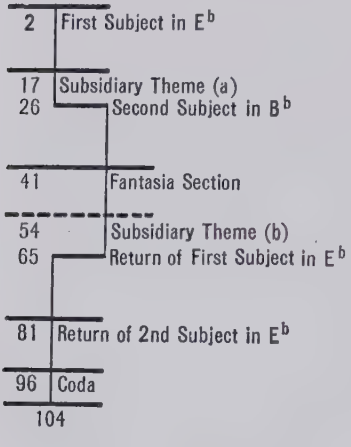
These two themes, with the help of the now important introductory figure, continue their playfulness until a mysterious *pp* is reached. The figure is now curtailed, the execution becomes softer and softer, *staccato* becomes *sostenuto*, and presently a Beethoven innovation with a surprise appears, introduced by a *ppp* and an enharmonic change of key. Up to this point the whole working out has been so simple that it really needed no description, but I have followed it chiefly in order to call attention to the wonderful use here made of the kettledrum. Speak of imagination — fantasy!— Beethoven creates an atmosphere and says more, musically, with a single instrument of percussion than most composers before and after him have been able to express with a whole orchestra!

The usual repetition of the sections of the movement follows intact, with some unimportant little changes. Subsidiary themes (a) and (c) are omitted and the pastoral second subject appears transposed as usual into the tonic. The movement is closed by a coda which calls for no comment except one, first suggested by Schumann, on its containing one measure too many (the sixth from the end).

Yours Kurt

SECOND MOVEMENT—E♭ major

Adagio



SECOND MOVEMENT

Adagio

PRELUDE

This movement pictures the mysterious sounds of nature — birds and forests. It is everywhere instinct with life — God — and may rightly be termed a *cantilena*. It brings the thought of angels singing, and is one of those heavenly, long-drawn melodies which Bach occasionally suggests, but which Beethoven alone has perfected.* It illustrates his mode of expression conspicuously, and proves that, in art, suggestion is more powerful and effective than too material a use of masses, and appeals more directly to the soul.

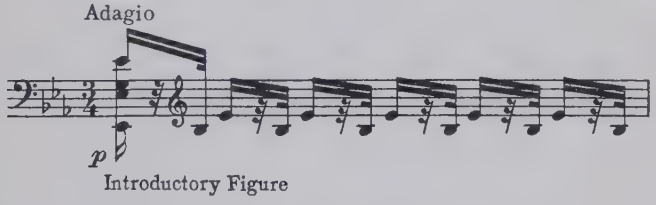
The form of this movement is very simple, but, since the theoretical authorities do not agree concerning its construction, I shall take the liberty of making use of my own knowledge and experience in describing it, regardless of the differing views of others. The reader who has followed me through the previous symphonies has now an idea of the Sonata form, and will understand when I make

*Note.—It is said that Beethoven was engaged to be married at the time he wrote this symphony.

use of terms related thereto here. After all, the object of this book is nothing else than to help the concert-goer to gain an insight into the structure of these great works.

ANALYSIS

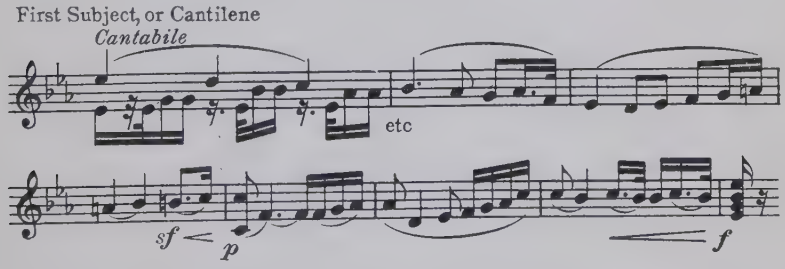
The movement opens with a strongly marked introductory figure, one measure in length, at first unaccompanied, but soon becoming itself an accompaniment when the *cantilena* appears. This introductory measure indicates the rhythmical motion of the whole movement, and is, after the *cantilena*, the most important theme. To me it suggests the cuckoo singing on a summer's day.



Introductory Figure

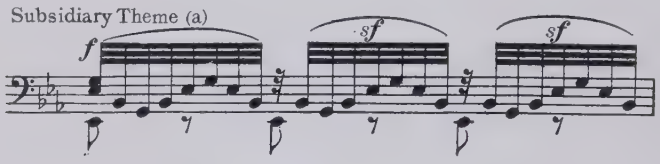
After the introductory measure the first subject is announced by the string choir, ending with the ninth measure. The harmonies are the simplest and most kindred to the key of *E*♭, and bring rest to the ear by fastening the tonality.

First Subject, or Cantilene

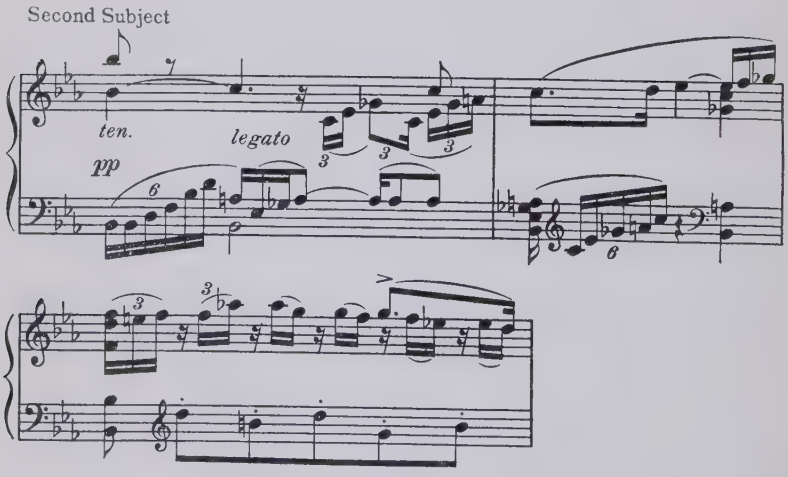


This subject, or *cantilena*, is an expression of happiness — longing but restful. The general motion is sustained but the introductory theme gives life to the whole through its accompaniment. The ninth measure, at which the subject ends, is completed by a repetition of the introductory theme, this time given a jubilant

character by the whole orchestra, after which the *cantilena* is sung by the wind choir accompanied by the introductory theme in the violins, with an additional *pizzicato* accompaniment in quarter-notes by the violas, 'cellos, and basses. The subsidiary theme (a) now appears, with the following accompaniment figure, and presently modulates into the dominant:



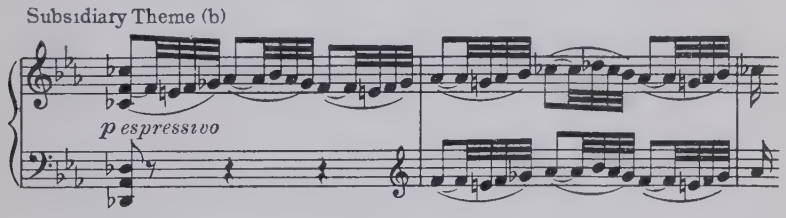
The second subject played by the clarinet, is again a long-phrased *cantilena* of eight measures and is accompanied by a mysterious triplet figure in the strings. The harmonies rest at first on an organ-point, while the triplet figure in the string accompaniment expresses sighing and sobbing, but hope. Beethoven has marked both of these subjects "*cantabile*," thus indicating the character of the movement.



We have now reached the middle of the second section. The bassoons now take up the melodious strain accompanied by the strings, alternating with, and resting on the foundation of the

introductory figure, kept up insistently by the basses until, with a *crescendo*, the whole orchestra unites *ff* in a grand climax at the end of the section.

The "fantasia" section opens with the introductory figure followed by the first *cantilena* a little varied from the opening of the movement. After some elaboration the full orchestra enters with a passionate exclamation of the first measure of the first subject, with crashing, rhythmical strokes added by drums and trumpets till a new subsidiary theme (b) appears, marked *piano* but *espressivo* — a duet for violins that is full of happiness and content.



After the "fantasia" section and the usual recapitulation of the first and second sections, a coda of nine measures, the material of which is familiar but used in a novel manner, brings the movement to a close.

Third Movement

Allegro vivace — Trio

PRELUDE

Arrived at the third movement we find ourselves forced to a conclusion similar to that which we reached at the same point in the "*Eroica*," and we realize that Beethoven has finished what he had to say in the first two movements, and that the rest of the work is added, either to fill out the traditional form of the symphony, or as an appropriate finale to what has gone before. It is worthy of note that he does not here make use of the term *Scherzo* — indeed he only uses that term twice in all his nine symphonies. And this suggests that after all, the word *scherzo* refers more to

the character of the music than to its form. It may be well, therefore, to pause before proceeding further, and consider the manner in which Beethoven has adapted this form to the requirements of the four symphonies thus far reviewed.

In the First Symphony he uses the term *Minuetto*, and the form, consisting of eight-measure sections, still reminds one of the old dance tune. But the speed is *allegro molto e vivace* (one of many contradictions we find in music), forced to it by the character of the previous movement. In the Second Symphony he uses the term *Scherzo*, but modifies the speed by the term *allegro*. The construction, as we have seen, is much the same as in the Minuetto of the First Symphony, but the character is more dignified, and the *Scherzo* is as much in advance of the *Minuetto* as the whole symphony is in advance of the first. The artistic instinct of Beethoven is exemplified by the manner in which the character of both of these movements is influenced by those which preceded them.

In the Third Symphony we find the real Beethoven *Scherzo* — or one variety of it — and his aesthetic instinct is again shown here in the influence exerted over the character of the movement by the deeper meaning of the music that precedes it. I call it "instinct" because of its purely emotional quality, and the absence of the intellectual power developed in the Fifth Symphony and those which succeeded it. The *Scherzo* and Finale of the "*Eroica*" being, as I have shown, nothing more than a fitting completion of the first two movements, we miss in this symphony, in spite of its greatness, the unity which Beethoven subsequently developed. The "*Eroica*," stronger in its emotional content than any of his other symphonies except the Ninth, has given occasion for so much thought and polemic writing because it has been overlooked that the giant was not yet full grown, and it was compared with his perfect later symphonies in which the intellectual and the emotional qualities are so wonderfully balanced and blended.

In the Fourth Symphony the term *Scherzo* is abandoned because it is not in keeping with the first two movements, the atmosphere of which the composer wishes to maintain in the third. The

form reminds one of the Minuet, and the Trio, which is discarded in later works, is still present here. Beethoven prolongs the mood in which he is revelling, as if he can never get enough, and he repeats the entire Minuet proper, even writing it out fully — a proceeding here noted for the first time.

ANALYSIS

The first division of this movement is marked *Allegro vivace*, and is written in the key of B♭, ¾ time. It is constructed upon a theme of four measures, syncopated and energetic in character, which opens the movement, beginning on the up-beat before the first measure. This theme is followed by a figure in broken chords alternating between the wind and the strings, four measures long but extended through four more, when the rhythm of the theme reappears. Four terminal measures complete the first section, which is then repeated.

The second section opens with the first theme *p*, modulating with it in playful mood for thirty-two measures, of which the last four lead with a *crescendo* ending *ff* to a repetition of the first eight measures. Beethoven then begins modulating to the coda in the tonic, using as material part of the first theme in the inversion, thus changing its character. The basses now take up the two-bar motive; the trebles answer, and the first division of the movement ends with a coda of twelve measures.

It is the Trio which gives to the whole movement its character of romanticism. It has all the charm and colour of a poetic atmosphere — fantasy, imagination, warmth — but is still melodic and simple. It is rich in *nuances* and dynamic effects, and in it we again feel and hear forest life, trees, birds, shadings of green colour, peace.

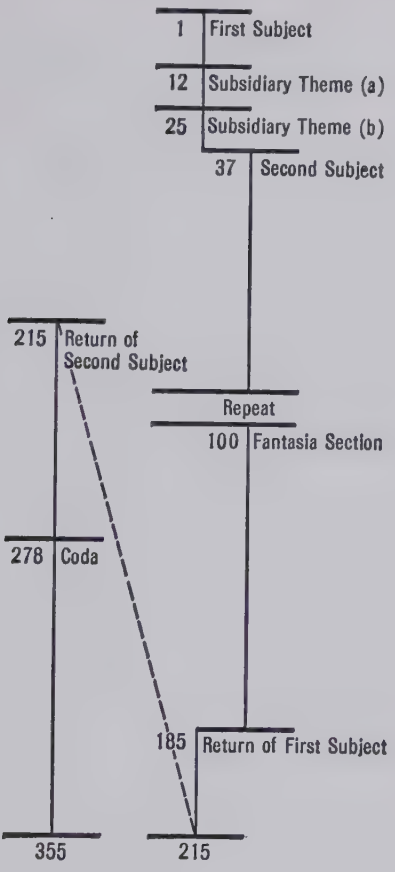
The singing, soft, sustaining quality of the wind choir, which sighs the first theme, is answered by a short graceful motive in the first violins. After repeating these four measures on another step of the scale, the theme is brought for the third time, but now with a *crescendo* of two measures like a soft breeze, which reaches a

climax and dies off with a gentle flutter in the wind choir, as of the wings of birds. The string choir now enters and the breeze freshens, as the sixteen measures which this section comprises are completed. The section is repeated, and now the "flutter" of the wind choir is taken up by another voice of nature, represented by the horns, the bassoons continuing the principal story while the flute and oboe, birdlike, answer the song and *pizzicato* chords in the strings remind one of the outer world. Again the music dies down to a whisper, is taken up by the strings alone, and continues *pp*, like the murmuring and rustling of leaves. Finally a repetition of the first section of the Trio is given, and the division is terminated by a twelve-measure coda.

Allegro and Trio are now both repeated, the repetition being written out in full. The only difference between this and the first writing consists in leaving out the repetitions of the sections, and in reducing the Trio to eighty-four measures. At the end of this second repetition we are brought once again to the first theme, but now only the last section of it is given, after which three terminal measures close the movement. The structure of the movement is so evident that it needs no diagram to illustrate it.

FOURTH MOVEMENT—B♭ major

Allegro ma non troppo



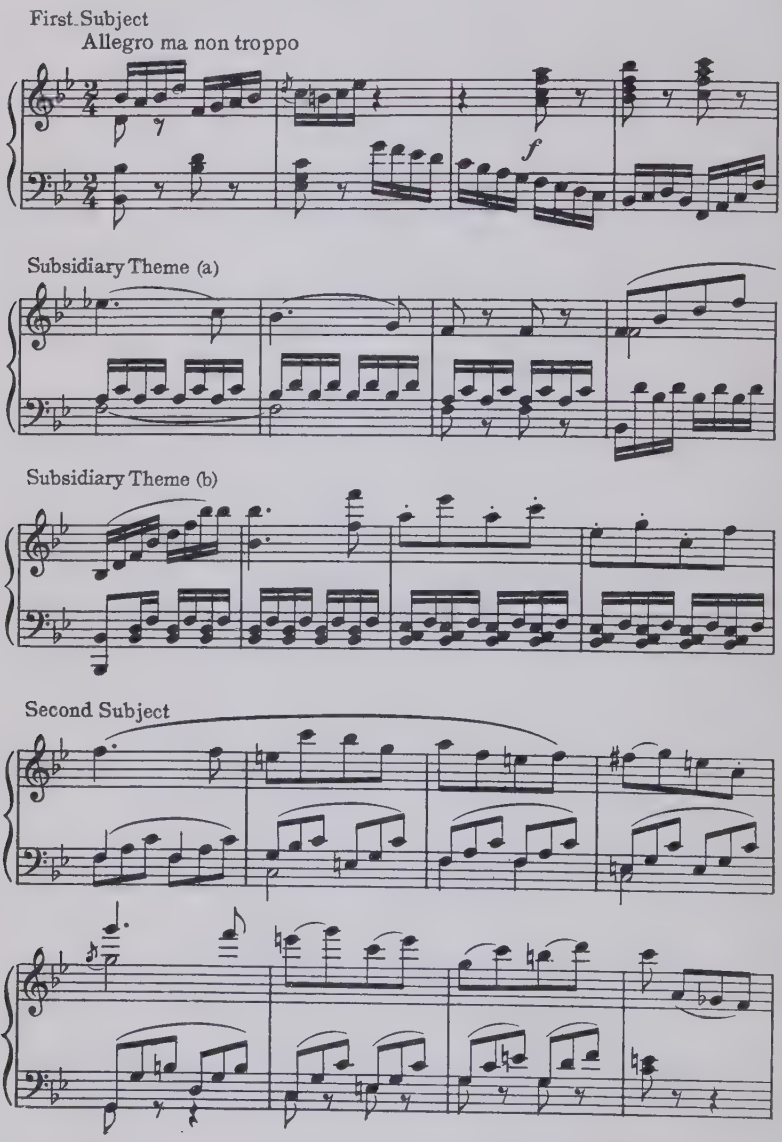
FOURTH MOVEMENT

Finale (Allegro ma non troppo)

ANALYSIS

The Finale of the Fourth Symphony requires little comment beyond the simple structural analysis. It is altogether too conventional for Beethoven, and returns again to the standard of his Second Symphony. It is interesting, spiritually rich, beautiful and melodious, but it has not the colour of the preceding movements,

and lacks atmosphere. While no one but Beethoven could have written it, it is nevertheless a step backwards, because it rests



altogether upon the Mozart ideal of making beautiful and interesting music simply by contrasts and combinations of motives,

etc. — an ideal which was satisfactory and justifiable in Mozart's time, but not in keeping here, in view of the distinctive character of the movements which have gone before. It is also not effectively scored for performance in our large modern concert halls.

The form is as follows: a Mozart-like figure of four measures starts in the violins, and is divided among the strings, with Beethoven contrasts. Afterwards it is worked out in an intellectual and yet humorous manner peculiar to Beethoven, and of which we find the best example in the last movement of the Eighth Symphony. These four measures contain the first subject, although they appear here more like an introduction. The diagram explains the rest of the movement which requires no further comment until we come to the last eleven measures of the coda. Here, at last, we discover a stroke of genius to which especial attention should be called, and which is fully worthy of Beethoven. After giving to the first violins the theme in augmentation (lengthened note-values) *pp*, they are stopped abruptly, and the bassoon (always Beethoven's humorous medium) tries to finish the sentence. This also stops, and the second violins and violas make the attempt with the same result. At last the whole orchestra comes to the assistance of the baffled instruments, rushes in, and finishes the theme in its original sixteenth-notes and with unchecked vivacity. This touch of humor is irresistible!

POSTLUDE

Before taking leave of the Fourth Symphony it is advisable to make a short digression and present to the reader certain important points which its scoring naturally suggests to the experienced musician. The large halls, built today for the accommodation of immense audiences, and the increased size of the orchestras needed in consequence, bring also important changes in musical literature and already begin to undermine many a masterwork of the classical period. Many of the works of the eighteenth century ought not to be performed in large halls — and herein the conductors might also show more judgment than they do. On the other hand, many

of the modern works ought not to be given in small halls, and two of the chief obstacles in the way of the early appreciation of the compositions of Wagner, and even Liszt, were the small halls in which they were first heard and the lack of appropriate surroundings.

In modern scoring the primary colours are no longer used, except for certain effects, because they cannot express passion, intensity, or volume. Instead, the composer of today produces secondary and tertiary colours, as the painter does, by mixtures and combinations of the different instruments, or by doubling those which are kindred. The richness, variety, and power thus produced are so great that the modern listener, accustomed to this brilliant colouring and these dramatic effects, finds the scoring of the old masters unsatisfactory, and perhaps even thin and poor. The superior virtuosity of the modern orchestral player enables us to correct this in the classic compositions, in some measure, by doubling the number of the string choirs. But we cannot in the same way enrich the tone quality of the wind choirs, especially the wood-winds, because the nature of the instruments does not allow it. For instance, when we use sixteen violins in the place of one, we produce the effect of the solo instrument increased in intensity sixteen times, because the sixteen violins blend perfectly without any alteration in the quality of the tone. If, on the other hand, we use sixteen oboes in place of one, the solo quality of the choir as a whole is lost, and we have, instead, a chorus of oboes of which each voice remains individual. As with the oboes, so it is with the other wood-wind instruments, nor can we increase the volume of this choir by forcing the tone, because when forced beyond its natural limit its quality and individuality are changed.

Another difference between classic and modern orchestras greatly affects the impression made upon the listener by the classic works. The instruments of both wind choirs have been highly developed and so improved that we have a technique today which was impossible in the classic period. By means of valves, keys, and other devices, the brass instruments can now play the full scale, whereas in former times they were only able to sound certain

tones. They have also gained in power. The wood-winds, also, have gained in power and correctness of pitch, and some of them have been rendered as flexible as the violin. All this increase in range and ease of manipulation led Wagner, and after him other composers, to form independent choirs of the wood and brass instruments, and offers unlimited possibilities of variation, enrichment, and tone power. But in the classical period the limitations of the wind instruments did not allow them to be formed into choirs, such as we now have, and the composer was forced to depend chiefly upon the string choir as the vehicle of his thought, adding the wind and percussion instruments to enrich melody, harmony, or rhythm as their capacity permitted.

The works of Beethoven are more nearly impossible to translate into modern orchestral language than those of any other composer. On account of his deafness he was unable to develop his scoring in proportion to his creative power, and leaned always upon the orchestration of Mozart. Nevertheless he went beyond his predecessors in his use of the string choir, and wrote for as large a number of strings as we use today. We cannot, therefore, enrich his scoring by doubling the strings, as is the case with other masters of his time, but continue to give his works with the same scoring for which he himself wrote them.

SYMPHONY No. 5

Opus 67. C minor

I. *Allegro con brio.*

II. *Andante con moto.*

III. *Allegro.*

IV. *Allegro maestoso—Presto.*

Scored for: Piccolo
2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
Contra-bassoon
2 Horns
2 Trumpets
3 Trombones
Timpani
Strings

Composed in 1805–1807

First performance Vienna, December 22, 1808
Dedicated to Prince Lobkowitz and Count Rasumoffsky

FIFTH SYMPHONY

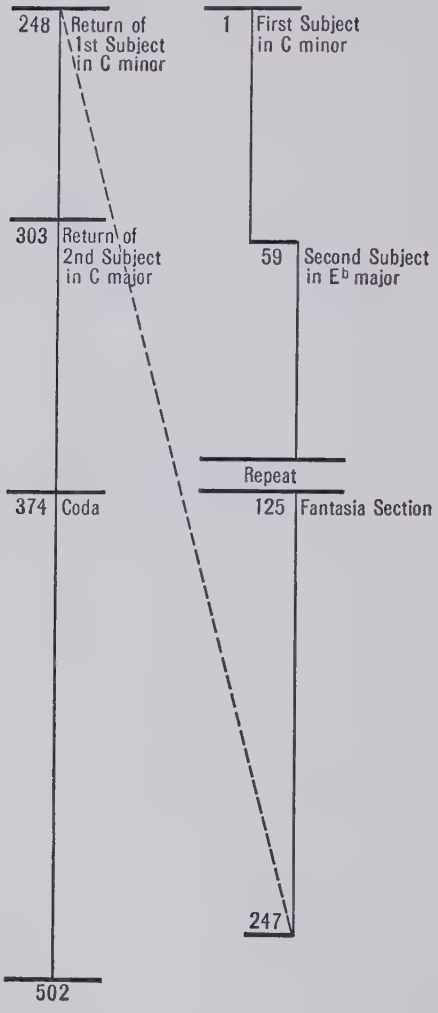
PRELUDE

We have now reached what is called Beethoven's second creative period, the zenith of his career. He has outlived other influences and is mature in every respect; his powers and individuality are fully developed; he has had some experience of the world, has solved difficult problems, and feels himself a master. Hence in this period he produces works which are as nearly perfect as anything human can be, breathing the spirit of the nineteenth century, and endowing music with a meaning deeper and more fruitful than it ever had before. The Fifth Symphony may be considered as a pendant or companion-piece to the "*Eroica*." I do not mean by this that it is in any sense a sequel to it, but that it is in a related mood; and, being the product of a mature and experienced mind, it achieves the unity and perfection which the "*Eroica*" missed, and presents in its last two movements the culminating triumph lacking in the finale of the earlier work. In the Second and Third Symphonies the culminating point is reached in the second movement. In the Fourth the composer is able to preserve the atmosphere of the work through the third movement, but it is not until the Fifth Symphony that the climax comes where it properly belongs — at the end.

In this symphony the first movement, although it represents a struggle, and the will-power of a great soul, nevertheless forms the introduction to the work. The second movement represents the emotional side of the same soul and is a temporary rest. The third movement takes up the struggle again, and leads to a great triumph of unusual strength and happiness in the fourth. That this is not "programme music" in the ordinary sense, must at once be recognized. But Beethoven was able, through his art, to represent the psychological side of human nature in a manner so strong and full of meaning that he has only been equalled in this respect by one other creative mind — Shakespeare.

First Movement—C minor

Allegro con brio



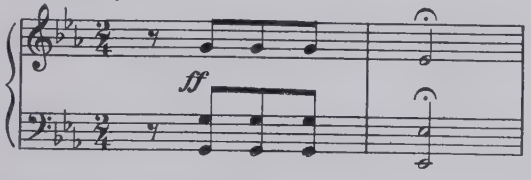
First Movement

Allegro con brio

ANALYSIS

The key of the Fifth Symphony is *C minor*, and, with the further exception of the Ninth, it is the only symphony which Beethoven has written in a minor key. The *tempo* of the movement now under consideration is *con brio*, the time concise —2/4. The first subject, which enters on the second beat of the first measure, is only two measures long, and is literally hurled into the movement.

First Subject

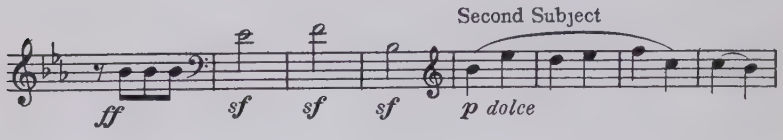


This motive is so short, original, and charged with meaning that it is at once grasped by the listener's mind. But in spite of its conciseness and simple construction, it expresses a definite idea — it is not merely a motive for musical architecture or counterpoint like those of the eighteenth-century masterworks. It pictures the struggle of a great soul — the man who has conquered — the will-power of nature. The motive is repeated on another step of the scale *ff*, and in the minor, with a still longer hold at the end. After these two announcements of the core of the movement, the subject is heard for the third time *p*. The key is now established and the movement progresses. The wonderful texture of this whole movement has never been equalled.

The first announcement section ends in the dominant major key, abruptly and with a hold, as *forte* as the subject itself, after which eight more measures bring us to the transition. Here the orchestra grows gradually fuller and richer, finally reaching a climax and ending abruptly.

The horns herald the second announcement section with the three up-beat eighth notes of the first subject, after which the

second subject is announced by the first violins, with the basses insisting upon puncturing it every few measures with a rhythmic reminder of the familiar motive of the first section.



With this same material the terminal portion of the first part of the movement begins, and it is completed with fifteen measures of similar derivation. The sections are then repeated.

The third or "fantasia" section is opened with the first subject, played by wind instruments, immediately answered in the affirmative by the full string choir, after which the strings and wind combine and start forth to see what worlds they can conquer. It is wonderful to trace what Beethoven has created in this section with the scanty material at hand, and which one would think had already been exhausted in the first sections of the movement. One is reminded of the old fable of Midas whose touch changed everything to gold. This section fully comes up to all demands and expectations. No new material is added, and the only motive which has not already been developed in the first two sections is the horn motive spoken of as opening the second. This now appears a rich mine in the hands of Beethoven, and is developed by modulation, enharmonic changes, nuances of light and shade, dynamic effects, high and low pitch, different tone colours, and all other imaginable means.

At length all the forces unite and a grand climax is reached. The horn motive now appears in the violins, like a new sphere to investigate, and in spite of its familiarity one cannot help marveling all the time at its new colour and meaning. Finally the first subject appears again, now for the first time played by the full orchestra, and announcing the recapitulation of the first section. This needs no comment as it differs only in one point from the first version, namely in the insertion of a little cadenza for the oboe — simple yet full of meaning. The second section, now in the tonic

major, follows, and here the kettledrums have another opportunity to show how versatile and independent Beethoven can make them in doing thematic work.

The coda is a long one, calling, however, for but one comment. Here, as in the Fourth Symphony, a measure too many for the rhythmical division crept in, this time a bar of rest, and is, I believe, universally omitted in performing the work.

Second Movement

Andante con moto

PRELUDE

The second movement of this symphony has been from the first, and still continues to be, one of the most popular of Beethoven's works. It is often asked for on "Request Programmes," and is transcribed for many instruments and combinations of instruments. It reminds one, nevertheless, of the melancholy truth that nothing human is perfect in this world, and suggests some special points in regard to the great master. Beethoven's deafness seriously impeded him in the development of two important branches of his art: phrasing and orchestration. When he played himself, no doubt, his phrasing was correct, but when he heard others play his music he was dissatisfied. He probably never investigated the matter closely enough to trace its cause or he would soon have discovered that it was his mode of writing which was at fault, and this he used more or less all his life and in all his works. That he was hampered in orchestration is undermining his works already, and may yet prove the "heel of Achilles" to him. On the other hand, if he had not lost his hearing he would not have suffered as he did, and, having less to express, he might not have enriched the world so much.

ANALYSIS

The movement now under consideration is marked *Andante con moto*, key of $A\flat$, $\frac{3}{4}$ time. It requires no diagram.

The first subject begins on the up-beat before the first measure, and consists of two sentences; the first eight measures long, and the second prolonged to fourteen measures by repetitions of phrases in both sentences.

The transition passage of nine measures is also extended by repetitions, and modulates to the second subject by anticipating the theme. This subject stands in the key of *C major* and is triumphant in character, scored *ff* with trumpets and drums. A few measures later a phrase appears *pp*, already indicated in the transition passage, a phrase mysterious in character and which brings the first part of the movement to an end on the dominant chord of the key of *A♭*. The part is now repeated, but not literally, as it is more or less varied and embellished. The movement continues until we reach the ninety-eighth measure, after which only the first-subject theme of eight measures is utilized as a basis for three variations ending finally with a hold. The last variation, for the basses accompanied by the full orchestra, forms the climax of the whole movement.

After this the strings begin a monotonous motion *pp*, which in the hands of anyone but Beethoven would be simply tedious, but which he transforms by his "golden touch," and now suddenly the clarinet murmurs and suggests the opening theme. The strings are silenced, and the whole wood-wind choir takes it up, a beautiful variation, appearing in contrary motion, which leads to the second subject in its original key, *C major*, now scored for full orchestra, and more triumphant than ever, partly owing to the extension of the theme. After some further use of familiar material, we come to a measure which contains a figure in the first violins in thirty-second notes, with *pizzicato* chords as an accompaniment to the theme, which is now played in the minor by the flute, clarinet and bassoon, interrupted by anxious calls from the oboe.

With the development of another phrase we reach the repetition of the first subject. The first sentence is here scored for the full orchestra *ff*, the violins and principal wood-winds appearing in free canonic form, while the second sentence reads as at its first announce-

ment, and leads to the coda, marked *più mosso*. The bassoon now sings melodiously, in major and minor, a phrase which is an outgrowth of the first theme, to the accompaniment of the strings, taken up and embellished by violas and 'cellos, interlaced by oboes and bassoons. Presently the movement returns to the original *tempo*, and the second sentence of the first theme is sounded. This grows into a beautiful climax, is rounded off in a *pianissimo*, and the movement is soon brought to a close.

Third Movement

Allegro

PRELUDE

The first point to which our attention is called here is the absence of the term *Scherzo*, which is replaced by the non-committal *Allegro*, which only indicates the *tempo* but leaves the character undecided. Indeed everyone must at once recognize that this movement is not a *scherzo* in any sense of the word, for there is nothing lively about it, or dainty. On the contrary the motion is heavy and the character serious. It takes up the struggle of the first movement again and we feel that its character is in harmony with the previous movements, which induces a sense of unity and satisfaction in the progression of the whole work.

The second movement was a pendant to the first, an interval of calm after the opening struggle. The third movement prepares the listener for something still to be brought forth, and the sensation grows as it progresses that he is being gradually and resistlessly drawn toward a tremendous crisis — a presentiment which is magnificently realized in the last movement.

The third and fourth movements are so closely related that it is necessary to consider them together, for one passes into the other without a break or pause, but the form of each is quite distinct from the other. The third movement, like the second, cannot be satisfactorily fitted into a diagram, which is therefore omitted here also.

ANALYSIS

This movement is in the key of *C minor*, and marked *Allegro*, time ¾. The first subject, which begins upon the up-beat before the first measure, consists of eight measures. It is a mysterious, gigantic figure for the double-basses and 'cellos, played by these instruments alone through the first four measures, *pianissimo*, and ending with a retard and a hold on the dominant chord. It is repeated, but this time prolonged to ten measures, after which the horns in unison bring the second theme — also of eight measures — taken up by the orchestra and modulated with a new phrase until the first theme appears again, but not in the original key, and is prolonged to nine measures. After a hold the first theme continues with material which is an outgrowth therefrom, until the second theme returns again in the original key, *C minor*, and after its completion the first theme returns but is varied with new material and combinations. This last portion appears somewhat like a codetta, and the new material introduced makes it especially interesting. It will be easily recognized that the form of this movement is an outgrowth of the Minuet, and that the major part now coming represents the Trio.

This is *fugato* in form, and belongs to one of those inspired and effective movements of Beethoven which have called forth so much comment. It is novel in every respect, but no orchestra can do it full justice because the idea and conception of it are beyond executive power. Hence the result is always unsatisfactory in performance. The Trio consists of two sections. It begins on the up-beat and the first section is twenty measures in length and is repeated. The second section consists of thirty-seven measures, and is repeated, but not exactly, for the expression marks are changed, and the last part differs considerably in the scoring, and dies off with only short phrases of the theme, *legato* and *pianissimo*. The basses and 'cellos finally end this Trio section *pizzicato*, leading back again to the first theme of the *allegro* section.

The theme is now nine measures long, ending with the usual retard and hold. It is repeated by the 'cellos *pizzicato*, and the

bassoon. Now it grows ghostly — one hears weird sounds, and the atmosphere becomes close! Something is brewing, we know not what. The second theme is now shifted about between strings and wind, accompanied principally by a fugue in the violas which reminds one of the fluttering of the unearthly birds of the "*Walpurgisnacht.*" Later, bassoons and horns add new sounds, and the scene becomes inexpressibly exciting when, suddenly, one of those great Beethoven climaxes is created. The strings sustain a single chord *ppp* for fifteen measures, while the kettledrum alone pulsates the previous rhythm *pp*, halting and ominous. The drum now falls into a regular rhythm of quarter-notes, the basses continuing the irregular rhythm, rounding off a phrase from the first theme played by the violins, and modulating with a *crescendo* which rapidly becomes of unbearable strain and intensity until at last it reaches a climax of indescribable splendor as the last movement enters in martial glory and triumph, in the major mode, and with the full power of the orchestra!

Fourth Movement—C major

Allegro

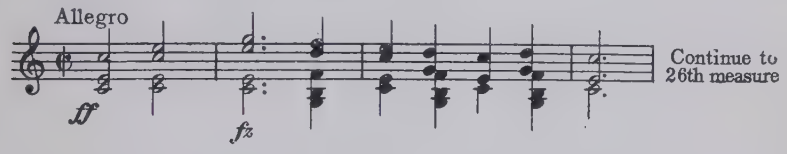
Fourth Movement

Allegro maestoso — Presto

ANALYSIS

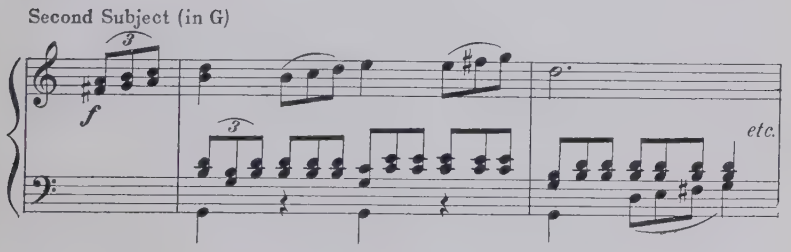
The magnificent opening of this movement has just been described. It is marked *Allegro maestoso*, and is written in the broad sonata, or, better named, symphonic form — a rare instance, for this extended form is generally used only in the first movements of symphonies in order to avoid an anticlimax. In this opening the most sonorous instrumentation known to those days is used, and Beethoven never went beyond it except in the Ninth Symphony, when he added two horns, thus forming a quartet of horns. It has the character of a pompous march, the rhythm and melodious strains of which appeal to the popular mind.

The first subject is very long, and is extended by the repetition of phrases to the twenty-sixth measure.

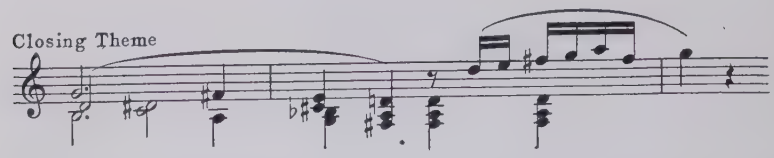


The transition portion between the first and second subjects is as expressive as the first subject itself, and the contrasts which here pile up of the bass passages with the rhythmical strokes of the trombones and first violins against the *sostenuto* phrases of the wind choir are nothing short of grand.

After the transition the second subject is announced.



A closing section follows, entered with the following theme:

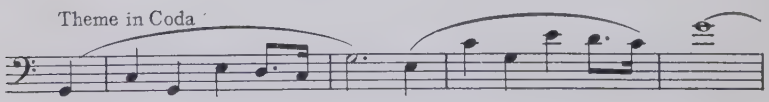


The first part of the movement is then repeated, but in my own performances of the symphony I do not observe these repeat marks, because the music is now so familiar to the public that it is not necessary, and because, also, of the literal repetition of much of it which is given in the recapitulation section.

The "fantasia" section presents notable points to be observed in that here we find no rhythmical abatement, no *cantilena*, or repose, but all is light and shade and contrasts obtained by dynamic effects, while the rhythmical motion continually increases during the whole movement. Another striking effect is that found in the measure where the theme appears in the basses. It is a climax achieved by what the Germans call "*Engführung*" and instrumentation, and it is satisfactory even after all the impressions already received.

A novel treatment of a theme from the previous movement brings us to the recapitulation, which is an almost literal repetition of the first section, the principal change being in the transition where one of the themes is taken from the violins and given to the basses. In the second subject we find no alteration except the necessary change of key.

The coda begins with the motive used in the "fantasia" section, and presently, after repeated short strokes of dominant and tonic chords, a quasi-new theme appears, begun by the bassoons.



This theme is an outgrowth of the first two measures of the transition portion. It is two measures long and is answered at once

by the horns, taken up by the flute and other wind instruments, and accompanied by the strings. With increased rhythmical activity, and at first *p*, then with the help of a *crescendo* and *stringendo*, we finally reach a *Presto* marked *alla breve*. Presently with sharply accented rhythm, and motion in what I have called "*Verklärung*," taken from the first part, we come again to the first subject. The final measures, composed of familiar material, bring us at last to the anticipated close of the movement.

Until now, as we have seen, the last movements of Beethoven's symphonies have been more or less of an anticlimax — a fault also generally found in modern symphonies — but in the Fifth Symphony Beethoven has placed the climax of the work where it satisfies every sense, and proves that he has now conquered his art and is a master.

PART II

BY

FREDERICK A. STOCK

ANALYTICAL ESSAYS

ON

SYMPHONIES VI, VII, VIII, IX

WITH DIAGRAMS

SYMPHONY NO. 6

"Pastoral"

Opus 68. F major

I. *Allegro ma non troppo.*

II. *Andante molto mosso.*

III. *Allegro.*

IV. *Allegro.*

V. *Allegretto.*

Scored for : Piccolo
2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
2 Horns
2 Trumpets
2 Trombones
Timpani
Strings

Composed in 1807–1808

First performance, Vienna, December 22, 1808
Dedicated to Prince Lobkowitz and Count Rasoumoffsky

SIXTH SYMPHONY

PRELUDE

Very seldom has the old saying: that the mind of creative genius moves in extremes, been more convincingly proved than in the case of the greatest of the classic composers. It would lead too far afield were we to delve into the mysteries of musically creative work, the cause of its inception, and the details of what goes into the making of a piece of music, in order to define and comprehend clearly the power behind the ceaseless activity of both creative mind and imagination. Let it suffice then in Beethoven's case, to divide his symphonies into two distinct groups, in order to determine how his mind worked in contrasting channels. The first division could be called the lyric and would include the First, Second, Fourth, Sixth, Seventh, and Eighth Symphonies. The other group, the dramatic, shows us the gigantic and monumental Beethoven of the Third, Fifth and Ninth Symphonies.

In the First and Second Symphonies we find him feeling his way, strongly influenced by Haydn and Mozart, carefully preparing himself for that great dramatic work, the "*Eroica.*" It stands to reason that the tremendous expense (*Aufwand*) of mental and emotional effort, which resulted in this eloquent song of a hero's life, must, after its completion, have left even so strong and rugged a temperament as Beethoven's in a state of complete exhaustion.

However, nature and the inexhaustible mental resourcefulness of genius always find a way to kindle the flame for renewed activity, and so there came soon afterwards that graceful example of musical lyricism, the Symphony in *B flat.*

The contrast between the Fourth and Fifth Symphonies clearly shows the extremes in the working of the mind of genius. Even today, after one hundred and twenty years, the Fifth Symphony stands out in the symphonic realm as a work of such volcanic intensity that it could well be called "The Song of the Destiny of Mankind" (*Das Schicksalslied der Menschheit*).

Again, what could come after this? The subtlety of Beethoven's

imagination found an answer in due time, and in his Sixth Symphony, the "Pastoral," we find his thoughts expressed in a new form. Even though other composers before him and in his time had attempted to write program music, Beethoven was the first whose efforts in this direction proved to be a lasting achievement.

The Sixth Symphony was not like other attempts at program music, quite in vogue in his time, cleverly conceived but freakish imitations of nature. His was a poetic conception of nature's grandeur and beauty, a faithful interpretation of her inward significance, cast in the most perfect of musical forms, the symphony.

Beethoven's love of nature, so sincerely genuine, united itself happily with his thematic and melodic inspirations, so that he could readily conceive and bring to completion a work of such compelling charm and clarity as his "Ode to Nature," the "Pastoral" Symphony, in which he not only describes but glorifies nature.

The Sixth Symphony was begun in the autumn of 1807, although sketches had existed in 1806. Much of the symphony was written in the country lying between Heiligenstadt and Grinzing, near Vienna, the idyllic surroundings of which had for many years given delight to Beethoven and been the inspiration of many of his works.

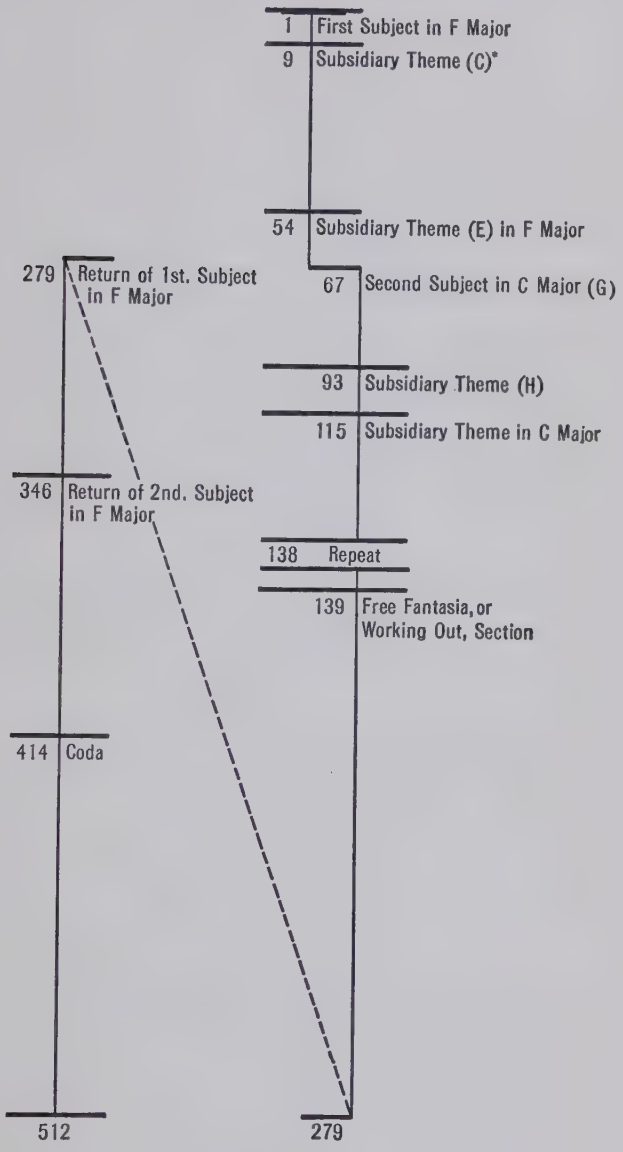
It is interesting to note that the original title of the Symphony read, *Sinfonia caracteristica*, or "Recollections of Country Life." Whatever reluctance Beethoven may have felt in regard to the writing of program music, he tried to overcome it by changing this title to "Pastoral" Symphony and by retaining the caption, "more an expression of feeling than a tone-picture" ("*Mehr Ausdruck der Empfindung, als Malerey*").

It is evident that with this remark Beethoven meant to lay stress upon the inward or poetic meaning of his "Ode to Nature," rather than to emphasize its importance as a tone picture. He wanted it to be a tone-poem rather than a tone painting.

The first performance of the Sixth Symphony took place at the Theater an der Wien, December twenty-second, 1808, at a concert exclusively devoted to Beethoven's works. The Symphony was published in April, 1809.

First Movement—F major

Allegro ma non troppo



* So lettered in text pages

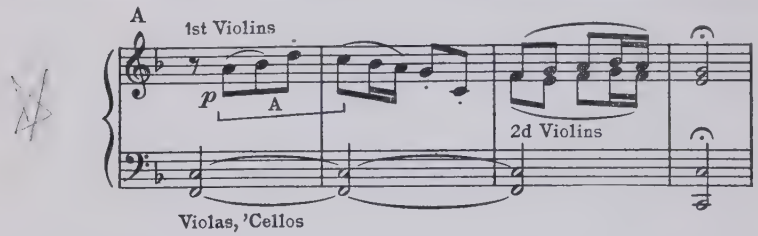
First Movement

"Awakening of Joyful Feelings on Arrival in the Country"

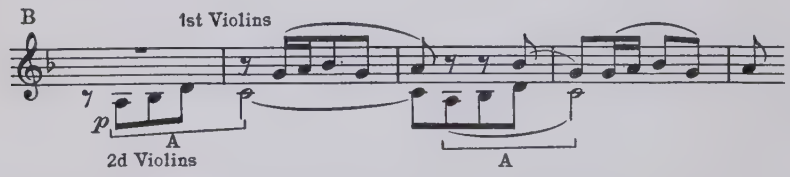
Allegro ma non troppo

ANALYSIS

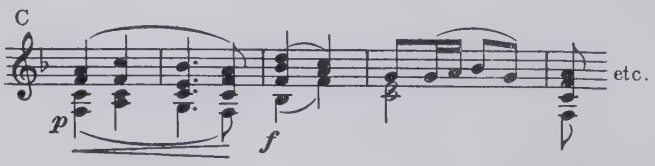
A stroke of genius dictated the very beginning of the first movement, where Beethoven establishes a genuinely rustic atmosphere with the sounding, simultneously, of the two most natural intervals in music, the tonic and fifth. Upon this foundation rises a simple tune, a shepherd's call, the main subject of the movement:



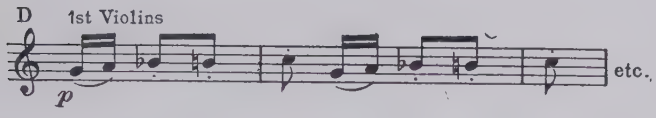
There is a short *fermata* on the fourth bar, indicating the introductory character of this theme announcement, and then the music proceeds with the exposition of the most important fraction of this theme, the first four notes:



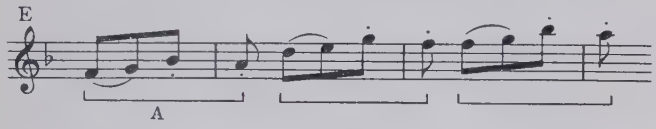
This is immediately followed by the first subsidiary theme:



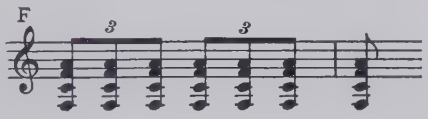
which then turns to a great many repetitions of a graceful one-bar phrase:



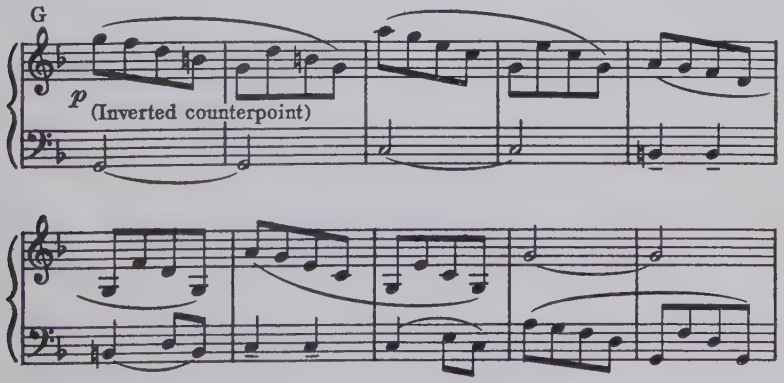
rising from *pianissimo* to *forte* and then sinking back to *pianissimo* again. There is a return to the principal subject (A), this time given to the oboe in the higher octave. The second oboe also enters soon, the clarinets and bassoons respond, and then the entire orchestra enters upon the first theme (A) in a brilliant *forte*. The second subsidiary theme to the main subject



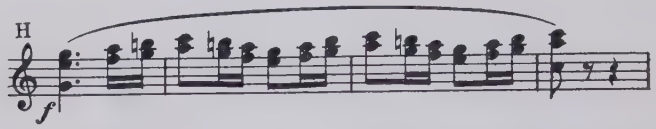
follows at the fifty-fourth measure, after a rhythm of triplets in the two clarinets and the two bassoons, given out repeatedly and suggesting the sound of jolly woodpeckers.



This alternates with the extended fraction of the first main subject (A), soon leading to the announcement of the second main theme, a melodic phrase of eight measures given at first to the strings:



Taken up in turn by all the wood-winds and finally joined by the horns, it gains in intensity and develops within its twenty-six measures a *crescendo* and *forte*, upon which enters the first subsidiary theme to the second main subject,

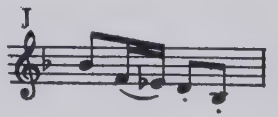


twenty-two bars in length. It is ended with the entrance of the second subsidiary theme, a jubilant exclamation given to two independent voices, with horns, violas, 'cellos, and basses pounding away in a rugged rhythm on *C*, in the key of the dominant, which had been reached with the second main subject.

Starting brilliantly, it gradually grows softer, thus ending the first part of the First Movement. During the last four measures, the extended theme-fraction (A) reappears to connect the first and second parts of the movement. The working-out, or free fantasia section, is begun by a restatement of the first theme (A), this time on the chord of the dominant seventh, not the open fifth as in the beginning of the movement.

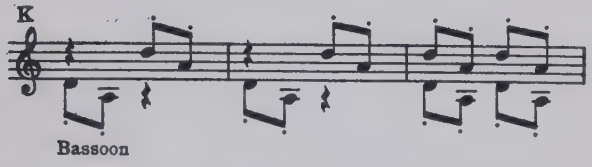
Much has so far been made of this first bar of the main subject, and so resourceful has it proved, that the thought might have occurred to Beethoven to use as main subject for the free fantasia section, the second bar of the same principal theme in slightly altered fashion:

It now appears in the key of *B flat:*



To this is added a very ingenious, pulsating accompaniment in the violas and 'cellos, with *pizzicati* on the tonic in the basses. The

working out of this and other material derived from the first part of the movement presents a never-ceasing flow of thought, a wealth of ideas, interwoven in Beethoven's most happy fashion. The themes rise and fall, alternating in perfectly logical order. Twice a *fortissimo* climax is reached, with 'cellos and basses hammering away on the main motive of the free fantasia section (J). The music calms down again after each *fortissimo*. After the first *diminuendo* the first violins and first bassoon exchange a subtle witticism:



Then these instruments turn to a repetition of the first main theme (A) in the key of *G major*, with counter-embellishments in the second violins and 'cellos. This entire episode, forty-six bars in length, is then repeated, with modifications, starting in the key of *G major*, and illustrating the same skill which had previously been used in the shifting of tonalities. The key of *E major* is finally reached, and once more 'cellos and basses pound away *fortissimo* on the same figure (J).

The first violins and solo bassoon again exchange witticisms (K). Having fully exploited the possibilities of the second bar of the main subject (A), Beethoven quotes again the entire four bars of the first main theme (A) in the key of *A major*, in the first violins and bassoon, and then turns to its first subsidiary (C), which reappears in the two flutes and the two bassoons.

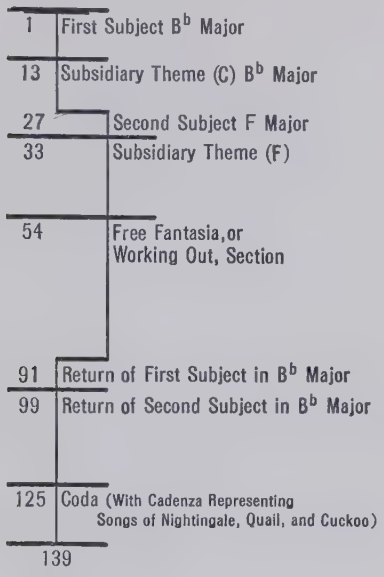
It is then taken up by the low violas and 'cellos, with an undulating passage of sixteenth-notes in the first violins, and finally, in the key of *G minor*, by the first violins, against a sixteenth-note figure in the second violins and a sustained *d* in the 'cellos. After eight bars the climax of the free fantasia section is reached, where the whole orchestra shouts forth the same theme, *fortissimo, C major*. This quiets down after twelve measures, and the first violins soon

lead the way with a gentle trill on the note *g*, descending on a broken *C major* chord.

Thus we reach the third section,—the recapitulation. The second violins reintroduce the main subject (A) in the lower octave, and in slightly varied fashion. The first clarinet and first bassoon repeat it with a flowing figure in triplets in the first violins. During the next eleven measures the music grows gradually softer, then rises during the next eight measures to a brilliant *fortissimo*, when the full orchestra takes up the main subject just as in the first part of the movement. From now on the recapitulation closely follows the proceedings of the first section. Again the woodpeckers announce their presence (F), and soon the first violins and 'cellos sing out the second main subject (G) this time in the tonic, *F major*, as against the dominant, *C major*, of the first part. First and second subsidiary themes of the second main subject follow, reaching the closing section, or coda, in which several of the themes appear again in skilful display but without further elaboration. Finally, after the solo-clarinet and bassoon have been heard in a delightful *duo*, in which the clarinet wins out, the 'cellos and basses sound a soft low *F*, upon which the first violins again play the main subject, supplemented by the solo flute. There is an echo by clarinet and bassoon, followed by the full orchestra, *forte energico*. There are then two soft *F major* chords, and the movement is ended.

SECOND MOVEMENT—B♭ major

Andante molto mosso



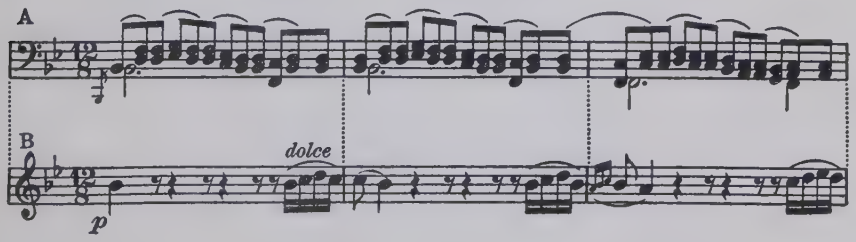
SECOND MOVEMENT

"Scene by the Brook"

Andante molto mosso

ANALYSIS

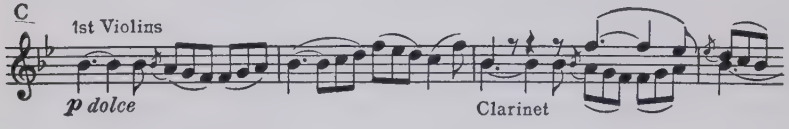
The "Scene by the Brook" begins with an undulating figure, suggesting the murmuring brook. Over this background the first violins begin to sing a soft melodic phrase.



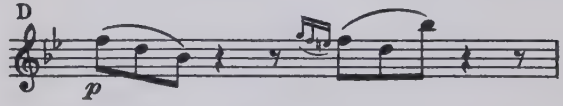
After four measures the motion of the brook becomes more animated as the melody in the first violins gains in intensity. The

seventh bar starts a variation of the theme of the brook (A), which is again given to second violins, violas, and 'cellos, with the soft *pizzicato* in the basses as a foundation.

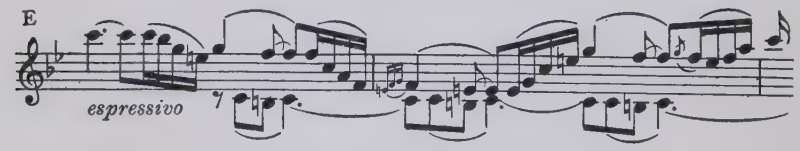
The melodic phrase (B) is now turned over to the clarinet, with the bassoon in the lower octave. This melody, first broken, then sustained and intensified, forms the main theme of the movement. The first violins now busy themselves with graceful trills, imitating the calls of the lark and nightingale. This mood prevails for another six measures, making way for another graceful melody in the first violins, which after two measures is taken up by the clarinet and 'cellos, the latter playing it two octaves lower:



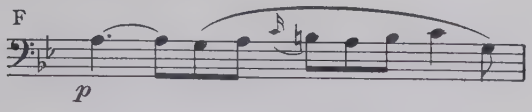
The murmuring of the brook continues uninterrupted through that repeated pair of measures, when its motion calms down for two measures. The first violins give forth snatches of bird calls:



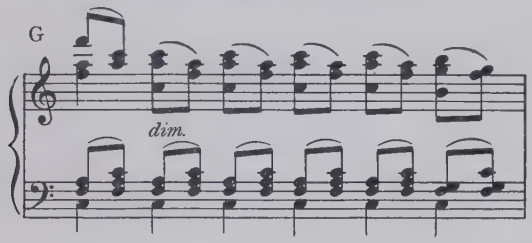
and after another bar we hear again the murmuring of the water, and the melody in the first violins becomes more eloquent, until it turns into the following phrase, the second main theme:



Three bars later the flute is heard carrying the melody, while the first violins have taken up the playing of a graceful *arpeggio* which is meant to portray the trickling of the water. After two measures the bassoon is heard in a new melody, and in the second bar of its solo we find the subsidiary theme to the second main subject:



This in turn is taken up by the violas and 'cellos, with broken chord accompaniment in sixteenth notes for the first violins and bird calls in the second violins. After five bars a *forte* is reached with the aid of all the instruments that are used in this movement. This is followed by a very interesting dual division of rhythm, which changes the four-times-three units of the 12/8 time into six times two, and in this ingenious way avoids what might otherwise have resulted in a rhythmic sameness or monotony:



A trill follows in the first violins on the note *g*, with two soft chords in the orchestra, and then the first violins and flute take up the same subsidiary theme which was given to the first bassoon eight bars before. They carry this delightful melody to the accompaniment of descending sequences in the 'cellos, given out *pizzicato*, shimmering harmonies in the oboes and clarinets, and graceful figures in the second violins and violas. In the third measure, another *forte* by the entire orchestra is reached. First violins, bassoon, and later the flute are heard in a broken chord in eighth notes, which covers two full octaves. Another trill in the first violins on *g* with a skip of an octave, and the end of the first part of the movement is reached soon after a quotation by violas and 'cellos of the subsidiary theme (C) to the first subject, imitated one measure later by the first violins and next by the first flute and first oboe.

The development section shows, for Beethoven's time, and for Beethoven himself, a marked advance in harmonic freedom and

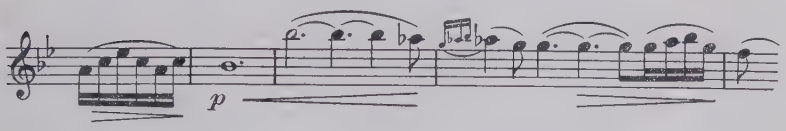
subtlety of modulation or shifting of tonalities. This section lasts for thirty-seven bars, and is easily comprehended as it employs the first main theme and its subsidiary almost exclusively.

In this section, the main subject (B) appears first, in the solo oboe, with the flute in broken chords, until oboe and flute unite in a graceful *duo*. With the use of the subsidiary (C), the key shifts from *G major* to *E flat* and now the solo clarinet takes up the main subject (B). There is another ingenious modulation at the end of this passage, from *E flat* to *G flat major*. The main theme (B) rests now with the first violins and is balanced by tender melodic phrases in the solo clarinet and bassoon.

The moving figure of the brook continues throughout this, sometimes rising, at other times falling to a mere whisper. At the thirty-second measure of this development section the music rises to a *forte* and the period of transition is reached, in which all the instruments take part.

The next six measures transfer the music to its original mood and key, preparatory to the recapitulation which follows thereupon. The main theme (B) is now carried alone by the first flute, while bassoon, clarinet and first violins play arpeggiated chords to the waving movement of the second violins, violas and 'cellos. After eight measures the second main theme (E) appears, given out by the first violins. Seven bars later, the first bassoon takes up its subsidiary (F), just as it did in the first part of the movement, only three notes higher. Violas and 'cellos again join the bassoon in this melody, against soft arpeggios in the first, and bird calls in the second violins.

From now on the recapitulation follows faithfully in the wake of the first part of the movement, except that the second subject and its subsidiary theme are now presented in the key of *B flat major* instead of in *F major* as in the first part. In due turn the closing section, or coda, is reached. An almost breathless *pianissimo* starts this episode, where over the brook motive the first violins sing out a melody which in the depth of its languor seems not to belong to this earth:



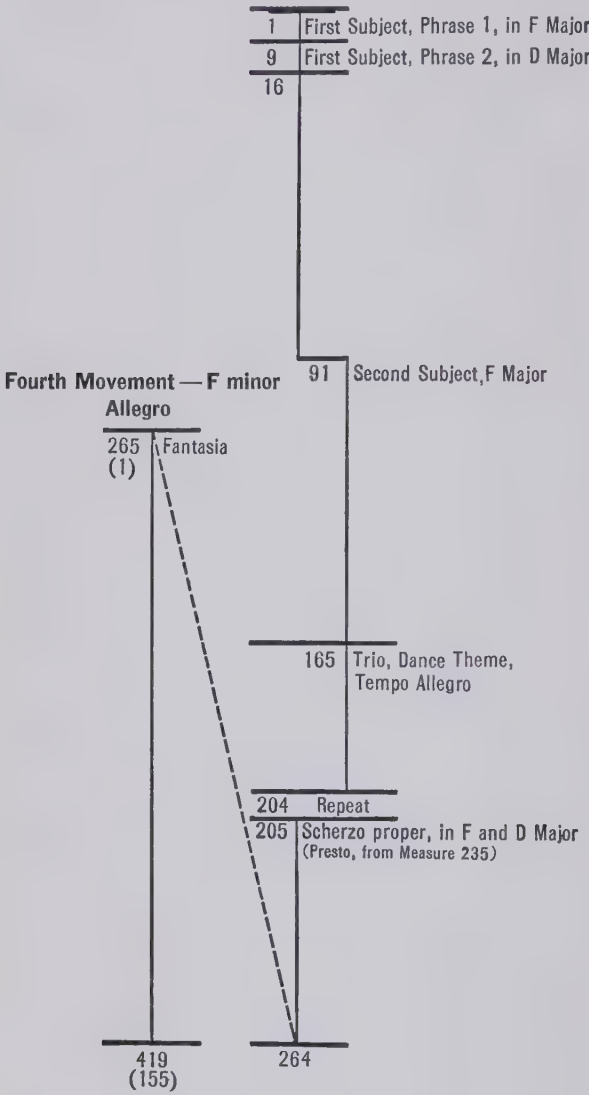
Beethoven must have felt himself far removed from all that was earth-bound and worldly. Then, after five bars are heard the call of the nightingale, in the flute; the quail, in the oboe; and the cuckoo, in the clarinet in two cadenzas as delightful as anything that has been conceived in music. We can detect a hidden smile on the face of the composer as he wrote this passage.

The movement closes shortly after this with three soft chords which follow the final statement of the subsidiary to the first main theme (C), sung out in turn by the first violins, bassoons, clarinet, and flute, and followed, in the fashion of a miniature cadenza, by the two oboes and the horns.

In this manner one of the most beautiful poetic scenes known in music is ended.

Third Movement—F major

Allegro



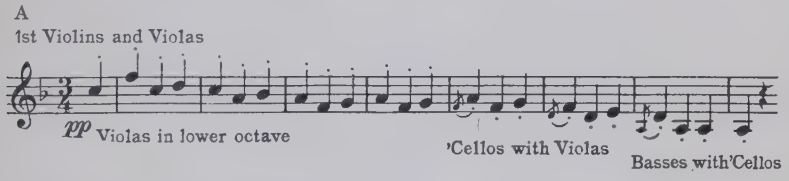
Third Movement

"Village Festival"

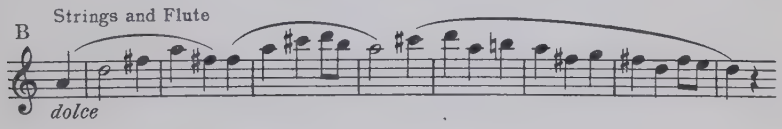
Allegro

ANALYSIS

The Third Movement, "Village Festival," is happily conceived in the form of a *scherzo*. It suggests a gathering of country folk in all its merriment and jollification. A dance-like, light-hearted tune is heard at the outset:

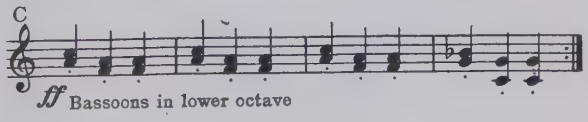


This contains eight bars and takes for a companion another dance-like melody, in *D major*, of a swaying motion,



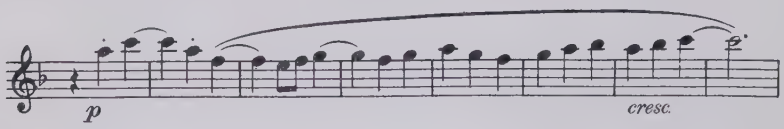
also eight bars in length. Both phrases are repeated in the same keys, and then, on further repetition, the first phrase, originally in *F major*, continues in the key of the second one, *D major*, while the second phrase turns to the key of *C major*. This soon leads to a restatement of the first phrase, given out *fortissimo* by the whole orchestra.

Then the horns and bassoons are heard in a hunter's call:

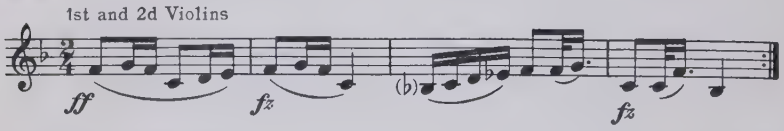


which in turn is repeated, with modifications, by the first and second violins. Meanwhile the village band (*Bauern-Kapelle*) has arrived. The oboe starts, playing a very witty tune, one which puts to flight

even the most ingenious efforts at syncopation of most of our present-day writers of entertainment music:

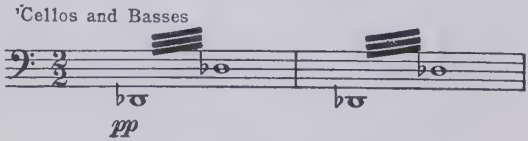


The bassoon, apparently a novice, finally succeeds in edging in a few notes he has learned by memory. The clarinet interrupts the tune of the oboe, trying to prove that he is of greater importance, and ends his tune in a grand flourish. To this the bassoons furnish added humor in their *staccato* accompaniment. Finally the horn bursts in and then the real merriment begins—the peasant dance, typically Austrian, wooden shoes and all, somewhat heavy and clumsy:



The dance grows more lively and excited until the trumpet calls a halt. Was this because the dance had assumed the character of the inappropriate, or because, according to an old custom, one of the musicians left the band-stand to take up a collection, passing a plate or a hat?

However, a return to the *scherzo*, 3/4 time, is made, in the original key. The second phrase follows the first phrase, where again the swaying waltz theme is heard (B), in the tonic, *F major*, played by the flute, clarinet, bassoon, and after a few bars, the oboe. The music becomes more animated. Again the horns shout their hunting call (C). Then, suddenly, an ominous rumble:



Fourth Movement

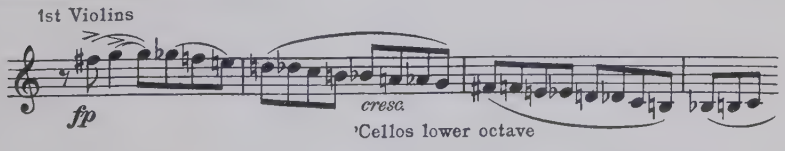
"The Storm"

Allegro

ANALYSIS

A storm is on its way and the merrymakers scurry for shelter (excited [illegible]-note figure in the second violins). The rumbling returns, this time more threatening, in the 'cellos and basses, one note higher than before. There is more scurrying and soon the storm breaks in all its fury, with the pounding of hail depicted in the strings in eighth-note passages. The storm continues in unabated fury, sometimes interrupted by a moment of ominous silence, as though to gain force for a new onrush. The 'cellos and basses bear the brunt of this storm, lending color and life with rushing scales and thundering passages of great speed. The piccolo, employed solely in this scene, offers lightning flashes and high notes describing the howling of the wind. How wisely and with what finely economical sense the composer has harnessed his forces is shown in the treatment of the brasses, where the two trumpets have been used only once before, in the *Scherzo*, in commanding the dancers to halt. Now they appear again, in the first *fortissimo* of the storm scene, together with the timpani which so far have not been used in the entire symphony.

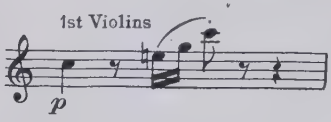
The music rushes along until the moment for a great climax arrives, precipitated by howling chromatic scale passages in the first violins and 'cellos:



There is a crash, with the added tonal weight and power of the two trombones, now also used for the first time in the symphony. A staggering *fortissimo* is reached, unique in the literature of symphonic music because of the simple means by which it is obtained,

merely a diminished seventh chord. The 'cellos and basses continue their rumbling figure while all the winds sustain the harmony which is pitched in a high, shrieking position, with the kettledrum playing *c*, a well placed, vibrant sound.

After this great climax, the storm subsides, the rumbling of the thunder becomes more remote, and the rain comes down softly. There is one more flash of distant lightning,

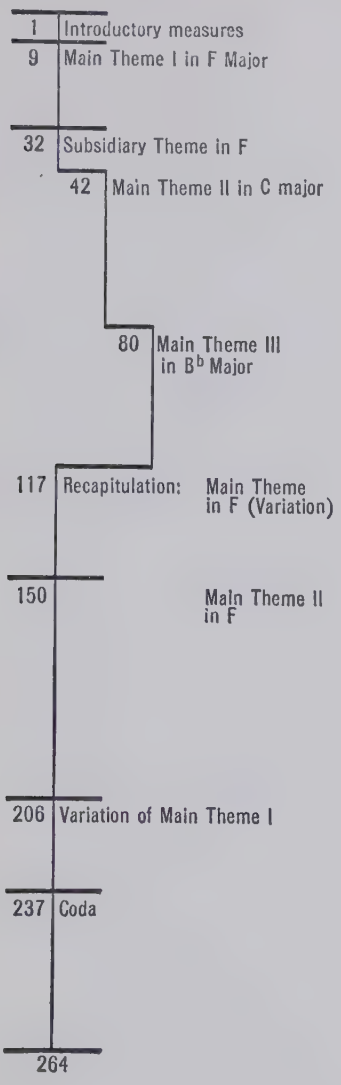


the rain ceases, and the sun comes out once more.

From afar are heard long sustained melodic sounds, a hymn of thanksgiving from the peasants, who now, relieved after such terror and fright, chant their gratitude. This song is the introduction to the Finale of the symphony, the Fifth Movement, a "Shepherds' Song," expressing feelings of happiness and thanksgiving.

Fifth Movment—F major—Rondo Form

Allegretto



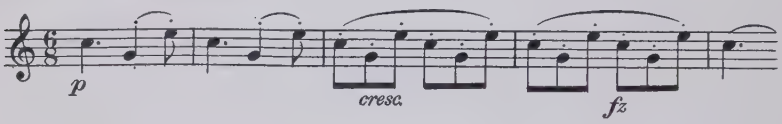
Fifth Movement

"The Shepherds' Hymn—Thanksgiving after the Storm"

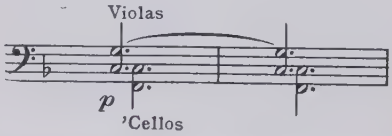
Allegretto

ANALYSIS

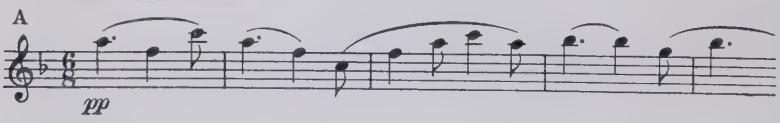
The flute connects the storm scene and the Finale by an ascending staccato passage on the *C major* scale, and the main theme of the Finale is then suggested by a shepherd's tune, a typical Swiss yodel, in the clarinet:



The violas accompany this with droning open fifths in the manner of a bagpipe. At the fifth measure of this shepherd's call the horn enters with a similar call, and to the open bagpipe fifths of the violas, one more fifth is added by the 'cellos:



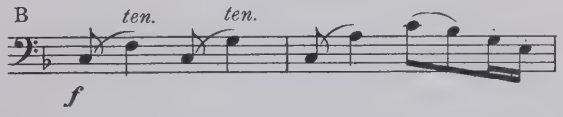
Rustic atmosphere is once more established in all its charming simplicity. At the ninth measure, the first violins enter with the beautiful main theme:



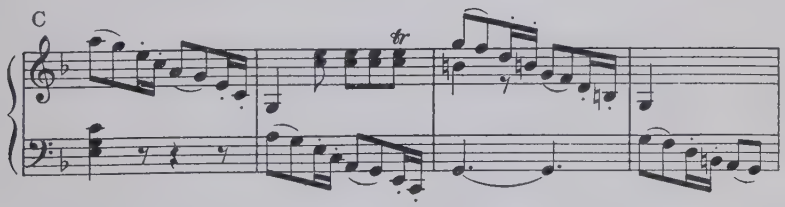
Eight bars in length, it is repeated in the second violins, with soft, *staccato*, eighth-note harmonies in the clarinets, bassoons, and horns, a waving sixteenth-note passage in the first violins, and *pizzicato* chords in the remainder of the strings. In this eight-bar repetition, there is a *crescendo*, and another repetition is then taken up by the entire orchestra. Clarinets, horns, violas, and 'cellos sing out the

melody against a sonorous background of all the remaining instruments except the timpani, which, after the last measures of the storm scene, have been dispensed with.

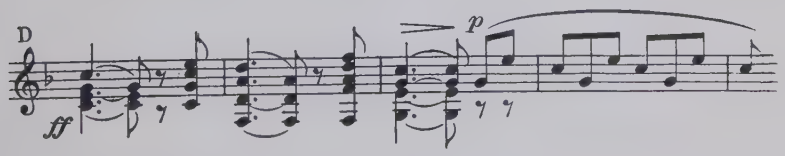
This Finale is developed in rondo form, and the main theme therefore returns several times, not only in its first form as a song, but also, greatly varied, as a graceful flowing passage. A subsidiary theme appears after the second or *fortissimo* repetition of the main subject, and is announced by the violas and 'cellos:



The first violins take this up, and after the two measures of its duration, it is again presented by violas and 'cellos, this time slightly ornamented. The first violins take it up again, and after four bars the second main theme is reached, a vigorous theme of almost dance-like character, founded on descending broken chords of the tonic and dominant:

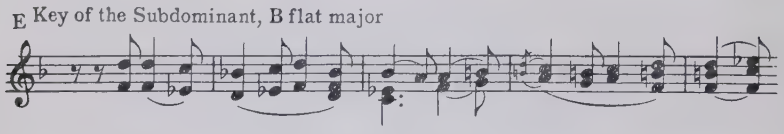


This theme of four measures is then slightly varied in its repetition, while a repeated new phrase of two measures brings the music to a climax, a majestic but joyful outburst of the entire orchestra:



After a *diminuendo*, the character of the shepherd's song is resumed, and the next eight measures form a transition. The main

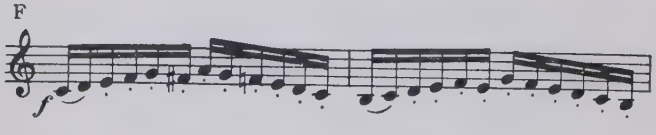
theme (A) is then restated, in the original key, sung as before by the first violins, ornamented this time by soft arpeggios in the second violins. After eight measures, the second violins take up the melody, and another eight measures lead to the announcement of the third main subject:



This is a jovial and rather sentimental melody (*altvaeterlich, urgemuetlich*) which shows Beethoven in one of his happiest moods.

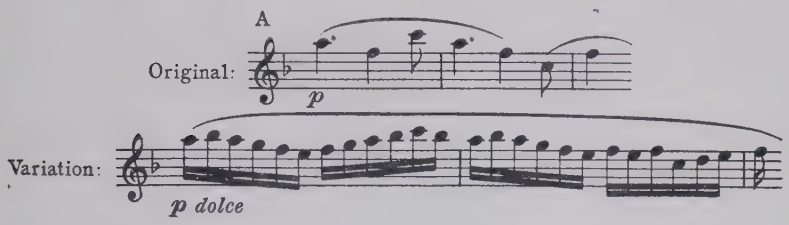
Carried mostly by the clarinet and bassoons, with the violas in variegated sixteenth-note figuration, it is taken up in its twelfth measure by the first violins. Developed two bars later to a *fortissimo* climax, but brought down to *piano* again in the next measure, it ends its short-lived but useful existence.

The first violins now announce the first measure of the yodel theme, in the key of *D flat major*, and then turn within the next three measures to the key of the dominant, *C major*. It is thrown back and forth into the way of various groups of instruments, while a lively sixteenth-note figure animates the passage:



This soon leads to a brilliant *fortissimo* in which even the trumpets join the flutes, oboes, bassoons, and 'cellos in the yodel theme. The first and second violins continue the lively figure of sixteenth-notes (F), and the remaining instruments supply the harmony.

During the next ten measures this *fortissimo* has gradually become subdued, while the yodel theme has been given out alternately by the flutes, clarinet, and the solo horn. The first violins have played, uninterruptedly, their sixteenth-note passage, and turn now to a very graceful variation of the main theme.



Soft harmonies in the clarinets and bassoons enrich this melodious passage amid delicate *pizzicati* in the second violins and 'cellos and a sustained note in the violas. This continues for eight bars. Now the variation of the theme is given to the second violins in the lower octave, while the first violins take over the *pizzicato* passage formerly employed in the second violins. Another eight bars pass by in this way, and then the variation appears in the violas and 'cellos, another octave lower, *fortissimo*. The *pizzicato* passage of the first and second violins appears now in the horns, with sustained harmonies in the wood-winds. This sonorous third occurrence of the main subject variation is followed by another statement of the subsidiary theme (B) in the violas and 'cellos, to which the first violins respond, as before.

After ten measures the second main subject (C) is again introduced, this time in the key of the tonic, *F*, as compared to the *C major* of the previous episode. Ten measures later, the music reaches the same climactic point as before.

There is again a *diminuendo*. From the eight measures of this phrase, with the first bar of the main theme (A) given to the second violins, further extended by the violas, then 'cellos and basses, the music again rises to great sonority. Now the 'cellos and bassoons sound the main theme, beginning *fortissimo*, and in the second bar softening to *piano*. The other strings follow, reaching a broad hymn-like *fortissimo* in which the 'cellos and basses give forth the third bar of the main subject (A) as a melodic basis.

Thus the music ebbs and flows. A little later, the 'cellos and bassoons embark upon the sixteenth-note variation of the main subject, two octaves lower, joined again by the other strings, arriving thus at the last *fortissimo* climax of the movement, a sonorous

hymn, the last stanza in this great ode to Nature and its Creator. The music gradually fades away, while the strings once more sing the shepherd's call, this time like a softly muttered prayer. The entire orchestra joins, and then divides itself into two groups—strings against wood-winds and horns—responding to a phrase of church-like and deeply religious character, the Amen of the "Ode to Nature." There is another *forte* and then a return to *pianissimo*. Once again the call of the shepherd is heard as from a remote distance, against the sixteenth-note passage (F) in the strings, suggestive of the rustling of the leaves in autumn. Two *forte* chords in *F major* by all the instruments, and the "Pastoral" Symphony is ended.

SYMPHONY No. 7

Opus 92. A major

I. *Poco sostenuto, Vivace.*

II. *Allegretto.*

III. *Presto.*

IV. *Allegretto con brio.*

Scored for: 2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
2 Horns
2 Trumpets
Timpani
Strings

Composed in 1812

First performance, Vienna, December 8, 1813
Dedicated to Count von Fries

SEVENTH SYMPHONY

PRELUDE

Perhaps the most logical reason for Beethoven's greatness, acknowledged even today, is the fact that he combines emotional eloquence, controlled by erudition, with profound sentiment, guarded by intellect. Whatever changes have come in the cultural, spiritual, and psychic aspects of world-thought, Beethoven's greatness remains unchallenged.

It has often been said that Beethoven was regarded by his contemporaries as the genius world-estranged and self-effaced, whose thoughts dwelt only upon lofty heights and whose aspirations were the most sublime, without any longing for the things of this earth. However, we have come to know that his convictions were firmly rooted in the thoughts of this world as one where joy and happiness should abide.

This wholesome attitude towards life seems to be the very keynote of most of his compositions. We find this spirit reflected in most of his larger works: in some of his symphonies; in his piano concertos, which in many respects should be classed with the symphonies; and in many of the finest inspirations of his genius: his chamber-music works, notably his string quarters.

What a hopeful and optimistic temperament must have been his, when, in spite of all the adversities which beset him in his domestic life, in spite of the crushing disappointment of the denial of a companion through life, and the tragedy of the gradual failing of his aural faculties, when, in spite of all this, his music rarely conveys to us the weariness and suffering of his tormented soul.

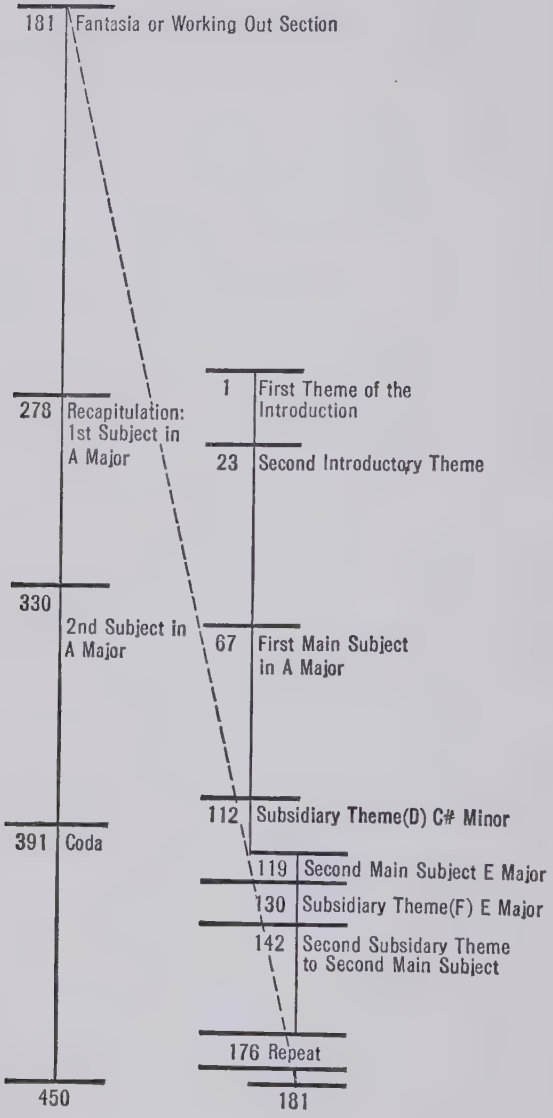
Beethoven's First, Second, and Fourth Symphonies, and the "Pastoral," what joyous music! And now the Seventh, what exuberance and happiness, "*Uebermut der Freude*," as it was characterized by the Master of a later day, who, in his boundless admiration of Beethoven interprets the *A major* Symphony as the "Apotheosis of the Dance," conveying a conception of the dance

in its loftiest and most aesthetic form, exalted rhythm and poetry of motion.

In spite of a great many differences and disagreements concerning the actual dates of the beginning and completion of the Seventh Symphony, we can assume that it was finished in 1812. We know that the first performance took place at the University of Vienna on December 8, 1813, at a concert devoted to Beethoven's works, with the composer conducting.

First Movement—A Major

Poco sostenuto—Vivace



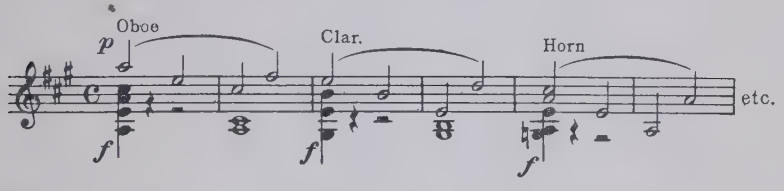
First Movement

Poco Sostenuto; Vivace

ANALYSIS

The first movement of the Seventh Symphony begins with a slow introduction of sixty-two measures which does not bear any thematic relation to the main movement, the *Allegro* proper. It is independently constructed upon two subjects, each one two bars in length. The first of these opens the Symphony and is ushered in by a brilliant *forte* chord of all the instruments. The oboe leads in the announcement of the four half-notes which form this theme. The clarinets respond while the oboe continues gracefully on its way. After the clarinets, the horns enter in the same way. The oboe and clarinet finish with an eighth-note passage in thirds, supported by the solo flute.

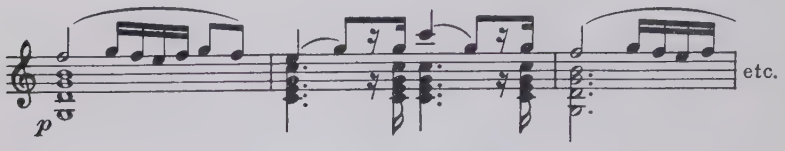
Each entrance of the two-bar theme is marked by a *forte* chord from the whole orchestra:



After the horns have played the theme it is widely distributed among the wind instruments, which during the next three bars lead the music with soft harmonies into *pianissimo.*

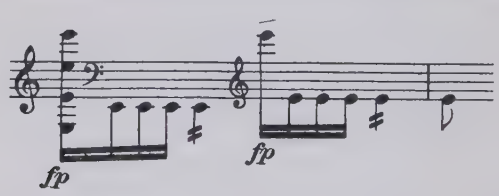
Now the strings are heard in soft *staccato* scale passages, always ascending, first and second violins in thirds. The violas are added, changing these thirds into consecutive chords of the sixth. The 'cellos and basses supplement this with a pulsating succession of sixteenth-notes, in a soft *staccato.* The fifth bar of this leads into a *crescendo* and is followed by a *fortissimo* in the next measure. The two-bar theme is given out in turn by second and first violins, connected with the same ascending scale passage which characterizes this whole episode. The 'cellos and basses start these scales *fortissimo* against sustained harmonies in the entire wind choir and

the violas. After seven measures the music grows soft again. The next bar introduces the second theme of this introduction, a soft melodic phrase in the wood-winds and violas, with the oboe leading:



The seventh bar turns this graceful thought over to the strings, with the first violins leading and a pulsating rhythm in the oboes and bassoons. Soon another *fortissimo* is reached. First and second violins combine in playing the theme of four half-notes, with scale passages alternating in the second violins and 'cellos and basses, and an accented accompaniment in the wind instruments.

The melodic second theme returns after this, played by the solo flute. A *crescendo* develops within the next four measures, followed by a *fortissimo* unison for the whole orchestra.

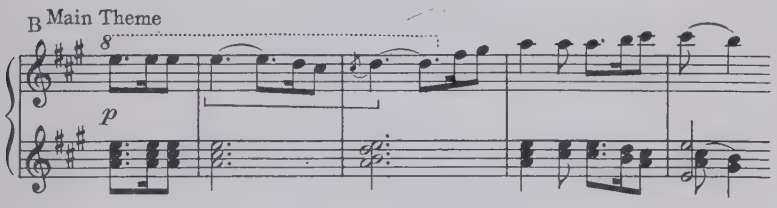


There is a very ingenious skip of two octaves in the strings, reenforced by the horns, trumpets, and kettledrum, succeeded in the next measure by a soft one-bar phrase played in contrast by the wood-winds. A short transition follows, six measures in length, in which the flute and oboe, alternately with the first and second violins, dissolve and later revive on the note *e*, the rhythmic motion started by the skip in octaves. This joins in a skilful way the introduction to the *Allegro* proper.

The *vivace* mark for the *tempo* should be conceived as a general indication of character, with the *tempo* more of an *allegretto*, a vivacious swaying dance, not fast, but always graceful and with a fine sweep and swing. The main theme arrives with the fifth measure,

after the four preceding bars have indicated the general rhythmic outline of the entire movement.

The solo flute sings out the main subject, over the accompaniment of the other wood-winds and horns, with short rhythmic strokes in the strings:



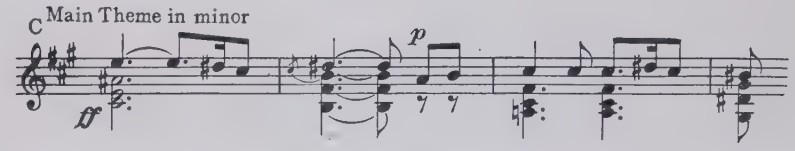
In the ninth measure of this dance theme the oboe supports the flute in the lower octave. The strings offer imitations in unison, softly at first and then more emphatically, until a *fermata* is reached on the dominant seventh. A brilliant scale in the upper strings anticipates the first announcement of the main theme in *fortissimo*.

It is interesting to note the four contrasting elements which go into the making of this brilliant passage. First in importance, there is the theme of the Dance (B) in the first violins and high horns; second, the dance-rhythm (A) in the 'cellos, basses, trumpets and timpani; then is to be considered the further animation and impulse of dance motion, a passage of sixteenth-notes in the second violins and violas; and fourth, the harmonic contents, freely developed in counter-thematic fashion in the wood winds. These contrasting elements present, one by one, independent musical thoughts, with the exception of the second, which has merely rhythmic significance, until the tenth bar, when 'cellos and basses imitate the melody of the first violins.

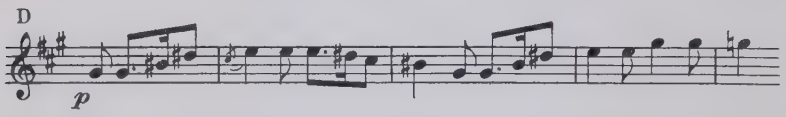
An innovation is offered in the employment of a pair of horns the compass of which is extremely high, in *A*. They lend to the color of the orchestration a very joyous, scintillating timbre. Melody, rhythm and instrumentation supplement one another, producing

an effect of vibrant, exultant joy. Thus the movement has found its pace, and drives along in sweeping curves and waves.

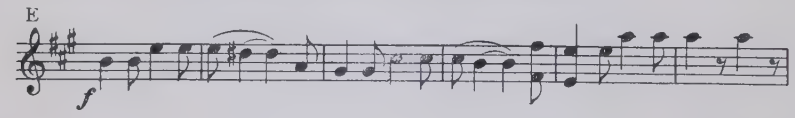
In the last eighth note of the twelfth measure of this *fortissimo*, a sudden *piano* is reached. Immediately a *crescendo* animates the music again, and eight bars later, with a new *fortissimo*, a transition of four measures is found:



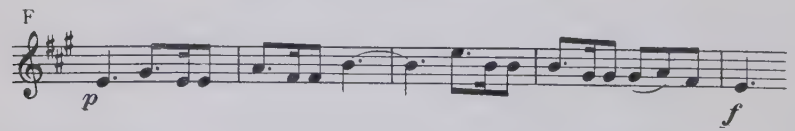
Another dance-like phrase, light-hearted and buoyant, follows:



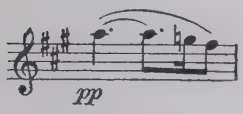
The first violins put forth this melody, to a delicate rhythm in the other strings. The flute, oboe and bassoon respond, and after seven measures, the second main subject appears:

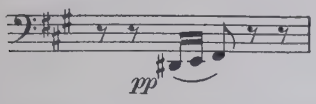


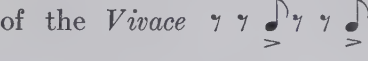
This is given out *forte*, with the first flute and first violins leading in a lively melody. The 'cellos and basses imitate it in sweeping fashion and the second violins and violas play impulsive passages. The second main theme (E) divides honors with several subsidiaries. After eleven bars there is a change to a softer mood:

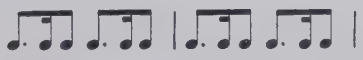


Not long after, the momentum of the rhythm is felt again. The entire orchestra turns the jubilant *E major* of this phrase into a festive but contemplative *C major*. The music softens anew and the first violins start *pianissimo* a one-bar phrase consisting of three

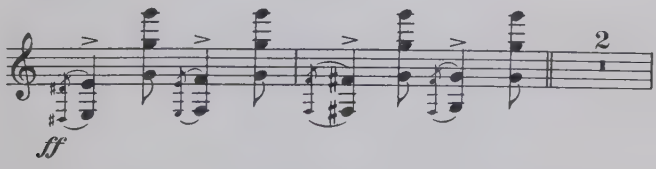
notes:  This is repeated four times, with *g sharp* substituted for *g* the last time, then rises, one tone higher with each bar, along the intervals of the diatonic scale of *E major*. This passage is further enlivened by another small figure of three notes

 which alternates in mocking fashion between 'cellos and basses and some of the wood-winds, against the general ascent in the first violins.

A new crescendo develops, followed by another joyful *fortissimo* from the full orchestra. The dance-rhythm (A) is again taken up by different instrumental groups. A restatement of the first main theme (B) ensues, in the key of the dominant, and the first part of the movement ends with an ascending *E major* scale in the strings. The wind instruments and timpani here play the abbreviated rhythmic motive of the *Vivace*  in place of (A).

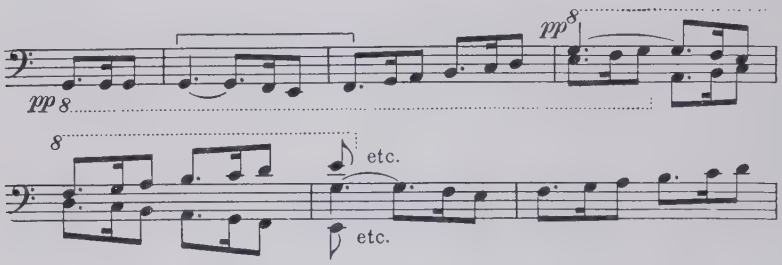


A general pause of two measures offers a breathing spell after all the joyful excitement, followed (after the repeat) by a *fortissimo*, this time curtailed to two bars, in place of the previous four. Moreover, this time there are no ascending diatonics, but instead, chromatics, beginning on the note *e*, with the wind-choir playing on *g*, the dominant of the new tonality to be reached, *C major*.



There is another general pause. Now the first violins play, *pianissimo*, the main rhythm of the movement (A) on the note *g*. The second violins follow after two measures, then the bassoon and

violas, and the new tonality for the working-out section being established, the dance begins again. In his marvelously resourceful manner Beethoven selects for the theme of the free fantasia section the first four notes of the main theme (B). There is an upward turn on the *C major* scale for two measures and then downwards for the next two:



This theme, so logically derived from the principal subject, is treated in the manner of a canon. It is first given out by the 'cellos and basses, imitated by the first violins, then the second violins and violas together, followed by the oboe, flute and bassoon. For six measures thereafter it lingers on harmonies closely related to the key of *C major*, during which the motive (A) maintains the rhythm of the dance. This brings the music to a *forte*. The scale passages are now abandoned and give way to chord-wise melody played by the first violins and violas, imitated by the 'cellos and basses, against sustained harmony in the wood-winds and horns and the accents of the trumpets and kettledrum. Four measures of this are followed by the playing of the rhythmic motive (A) by the wood-winds and horns, on the dominant seventh chord of *C major*. This entire six-bar phrase is repeated, first with the first four bars on that chord, the last two shifting to the chord of the sixth on *g sharp*, which continues as the harmonic basis of a further repetition of the phrase through five measures.

Now the rhythm is further emphasized by three outbursts, the strings against the wood-winds. There is a sudden *piano*, in which a clever modulation leads from *C sharp* (*D flat*) to the key of *F major*. The dance again assumes its natural character, and for the coming

fourteen measures the principal subject appears as a delicate dance tune in the wood-winds with *pianissimo* contrapuntal ornaments in the strings.

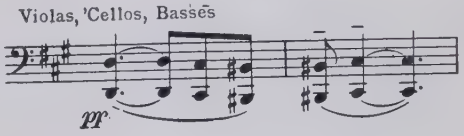
A most interesting eighteen-bar episode follows, where, against dissonant notes continued in the wood-winds and horns, the strings gradually move along in ascending formations. The violas, 'cellos, and basses lead, closely followed by the first and second violins. A gradual *crescendo* leads to a brilliant *fortissimo*, the climax of the working-out or free fantasia section of the movement. The full orchestra launches forth on a dramatic exclamation of the rhythmic motive (A) and the music is rushed along with tremendous vitality.

Soon the principal subject reappears, beginning the recapitulation, the third section of the movement. The first violins carry the theme, against sixteenth-note passages in the second violins and violas. The 'cellos and basses present the dance rhythm in a brilliant contrapuntal fashion, while all the wind instruments and the timpani play heavy chords which accentuate the different motives in the strings. A *fermata* is reached, on the dominant seventh chord of the original key. There is another *fermata* on the dominant seventh of the key of *D* and then the solo-oboe anticipates its playing of the main theme with a light-hearted scale in *D major*, after which the principal subject is played to the accompaniment of the strings. Others of the wood-winds present theme imitations and ornamental counterpoint.

An enchanting episode is unfolded in this way, and so delicate has the music become, that the kettledrum anticipates more normal activities by resuming the dance-rhythm (A). Soon there is a new *fortissimo* passage, similar to (C). From now on the recapitulation follows bar by bar the first section of the movement, with the exception that the original key, *A major*, is used in place of the dominant, *E major*. After sixty measures an ascending scale passage is reached, similar to the one at the close of the first section. Again all the wind instruments and the kettledrum accent the abbreviated rhythm on *a*, while all the strings mount the scale. There is again the silence of two measures. Three measures later, an echo-

like *pianissimo* in *A flat* begins the coda or closing section of the movement.

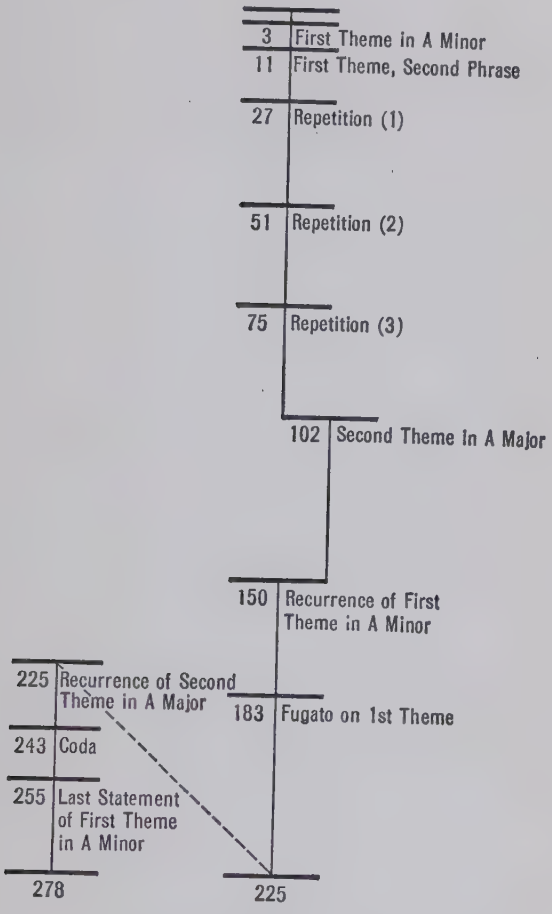
The coda contains some of the finest writing known in the entire symphonic literature. The 'cellos and basses play the main rhythm (A) on the note *a flat*, while against a very soft harmonic background of the wood-winds, the first and second violins present a tender one-bar phrase, given out alternately. This brings a response from the high horns and the wood winds, *pianissimo*. Then a very mysterious chromatic motive is given out:



This is repeated many times in the manner of a *basso ostinato*, and above it some of the wind instruments sustain the note *e* in four octaves while the first and second violins utter an expressive melody. This gradually gains in volume and intensity. The trumpets and kettledrum begin to animate the rhythm of the other wind instruments with short incisive beats. The repetitions continue in the 'cellos and basses. A jubilant *fortissimo* is obtained through a prolonged *crescendo*, and from here until the end of the movement, twenty-eight bars later, the music unfolds itself in all the richness and splendor that only Beethoven knew how to achieve.

SECOND MOVEMENT—A major—Rondo Form

Allegretto



SECOND MOVEMENT

Allegretto

PRELUDE

The second movement, *Allegretto*, suggests in both its melodic and rhythmic contents, the "*Danse sacrée*," of pagan origin. It is difficult to define what induced Beethoven to mould the second,

which was to be the slow movement of his Seventh Symphony, into a piece of music of the *allegretto* type, unless we accept Richard Wagner's idea that it should be considered as a part of the "Apotheosis of the Dance." We find in Beethoven's substitution of the *Allegretto* for the slow movement another successful deviation from the conventional. We must also remember that already in his First Symphony he broke the boundaries of conventionality not only by substituting what is really a *Scherzo* for the traditional Minuet (though naming it "*Menuetto*"), but also by selecting for the second movement a light and airy theme in place of the long-sustained sort of *Andante* or *Adagio.*

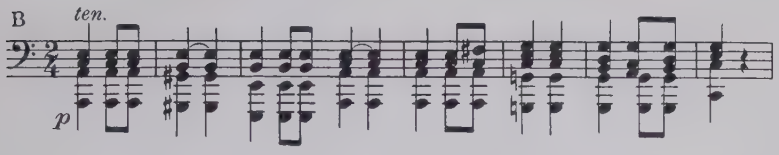
Even in the case of great genius, intuition often replaces erudition, and it is interesting to mention here Franz Schubert's great *C major* Symphony, the second movement of which also suggests a sacred dance of the *allegretto* type, and which is also written in 2/4 time and is in the same key.

However, we know that the main theme of the *Allegretto* was first intended to be used in one of Beethoven's finest string quartets, the one in *C major*, opus 59, number III. But Beethoven, with his marvelous sense of the appropriate, must have realized the far greater possibilities for his theme in a composition for orchestra. Using it in this way, he gave to the world one of his most popular symphonic movements, one whose success was already so spontaneous at the first two performances that it had to be repeated.

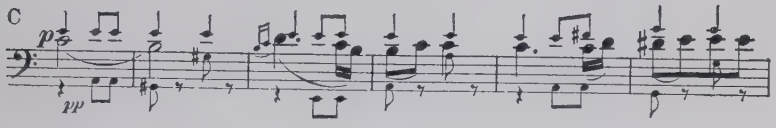
ANALYSIS

The entire movement is built on a rhythmic motive in 2/4 time:

After a poignant chord in the oboes, clarinets, bassoons and horns, the principal theme is introduced by the violas, divided 'cellos and basses—a mournful theme of dirge-like character, which starts haltingly, as if coming from a remote distance:

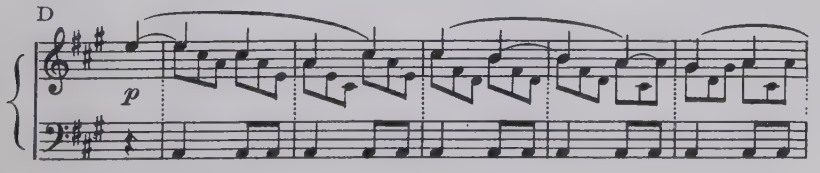


This main theme is of twenty-four bars' duration, with the violas leading the melodic voice. At its twenty-fifth measure the theme is taken up by the second violins, while violas and 'cellos sing out a countermelody of haunting melancholy:



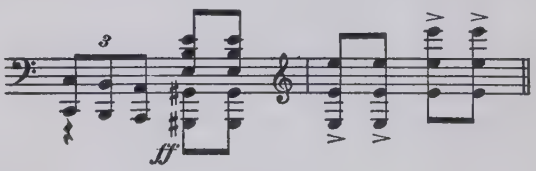
Twenty-four measures later, the first violins enter with the theme (B). The counter-melody (C) is now turned over to the second violins and the first half of the 'cellos supply broken harmonies in eighth-notes, while the second half of the 'cellos support the basses, as they have done since the beginning of the movement. A *crescendo* is now entered upon, and after another twenty-four measures the theme appears *fortissimo* in all the wood-winds and horns, with heavy strokes on the timpani, supported by the trumpets. The counter-melody is being played by the first violins, with broken harmonies in eighth-notes in the second violins, and harmony-filling triplets by the viola and upper 'cellos, supplemented by another passage of triplet-figures in the lower 'cellos and basses—a colorful and dramatic episode, made impressive by an abundance of interesting detail.

The foregoing twenty-four measures end the first part of the movement. There follows a short transition of three bars, and with the entrance of the clarinet and bassoon, the second theme is ushered in; with it the *A minor* changes quite unobtrusively to *A major:*



This second theme presents a melody of compelling beauty, world-removed (*Welt-entrueckt*). In its forty-seven measures there is not the slightest disruption — it flows along without a break. The first clarinet and first bassoon are supplemented by their seconds after a few measures, and the two flutes, the two oboes, and trumpets next enter, together, followed by the horns five measures later. At the sixteenth bar, the melody develops into an impressive *duo* between the clarinet and horn. In this manner it flows along, to the accompaniment of the strings *piano*, the first violins in graceful six-note embellishments, and the second violins and viola in quiet harmonies. At the same time the 'cellos and basses continue the rhythm of the first theme, which is maintained almost throughout the movement. It is broken only once, at the end of the second theme, which in its emotional current has finally changed from the clarinet and horn to the flute and oboe.

There is also at this point a shift of tonality, the *A major* changing to *C major*. There is a *crescendo*, as the melody turns to a descending scale in *C major*, given out *forte* and very staccato. At the end of the scale six *fortissimo* strokes anticipate the return of the main subject (B). These six strokes are distributed among three different groups in the orchestra, in the strings, on the chord of the sixth on *g sharp*, then on a unison-octave *e* in the horns, trumpets and kettledrum, and finally in the wood-winds:



Now the principal theme (B) enters again, this time in the 'cellos and basses, *pizzicato*. The counter-melody (C) is sung out by the flute, oboe, and bassoon in octaves. The first violins exchange *staccato* sixteenth-note arpeggios with the violas, while the second violins play soft *pizzicato* harmonies.

The foregoing exploitation of the main theme (B) and counter-

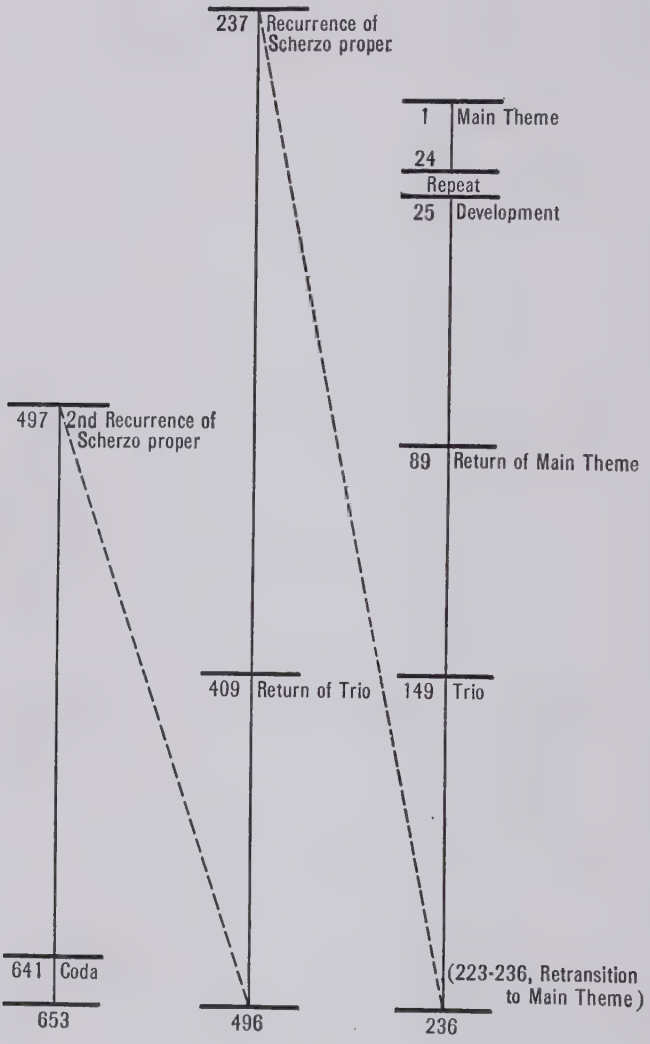
part (C) is extended this time to thirty-four measures, rising within the last eight measures to an intensive *crescendo*, with soft drum-beats, and mournful notes in the trumpets, in counter-rhythm with the theme in the 'cellos and basses. But a *diminuendo* ensues again. The phrase ends *pianissimo* while the first violins enter with an allusion to the main theme (B), against a contrapuntal sixteenth-note figure in the second violins. For the coming thirty-one measures the principal theme is treated in the fashion of a *fugato*, *pianissimo*. The strings are solely employed in the first twenty-six measures of this fugal episode. The main theme group of four measures is thrown back and forth against the constantly shifting background of the sixteenth-note passage. Finally some of the wood-winds enter softly. There is a *crescendo* through four bars, and once more the principal theme (B) rises in a sonorous *fortissimo* by the full orchestra. The strings, horns, trumpets, and timpani give out the main theme (B), while the wood-winds continue the contrapuntal sixteenth-note figure which has displayed itself so prominently in this entire episode. There is a short transition of three bars, *piano*, and once more the clarinet and bassoon are heard in the second theme (D) in *A major*, again revealing it in all its beauty and grace.

But this time the music grows even softer than before, when, suddenly there follow three crashing chords from the strings and, with them, a short phrase from the wood-winds, like an outcry. From now on the main theme appears fractured and broken up, as if fate had wrought destruction. The strings, with another group of four notes, seem to offer comfort, but the same crashing chords and the same outcry occur again. But now despair seems to vanish. Gradually a deep melancholy invades the music, expressed in the appearance of the main theme in four different groups of instruments, each one taking two measures of the theme at a time, until it fades away.

Finally, the curtain is drawn with the same poignant *A minor* chord in the wood-winds and horns which marked the beginning, and the movement ends as the chord vanishes in the distance.

Third Movement—F major

Presto



Third Movement

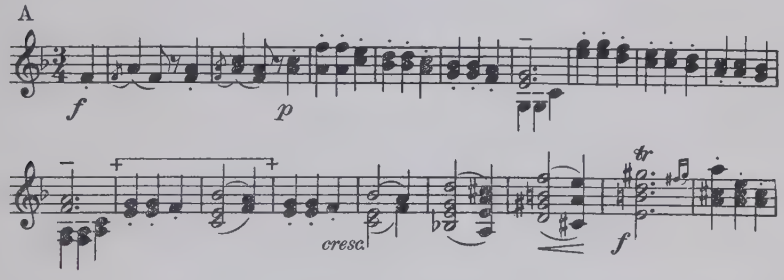
Presto

ANALYSIS

The *Scherzo* offers a decided contrast to the preceding movement. Here joy reigns supreme and takes the place of sentiment, of forlorn melancholy and dream-like romanticism. The *Scherzo*, with its reckless freedom and abandon, impresses one as if it had been jotted down with a few strokes of the pen, and one happy impulse.

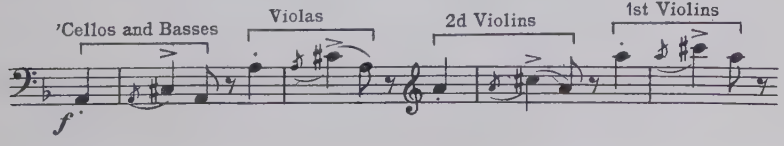
Again we find in the first measures the suggestion of a very characteristic rhythmic motive:

The main subject is introduced this way from the very beginning:



Twenty-four measures in length, this theme is undoubtedly conceived in the manner of a jolly dance-tune, sprightly (*huepfend*) and light-hearted, a dance of youth, carefree and unsophisticated. The general contour of the theme, the trills in the first violins, the rhythm itself, all bubble over with joy.

The first part is followed by the announcement of the first three notes of the theme, which is started by the 'cellos and basses, *forte:*

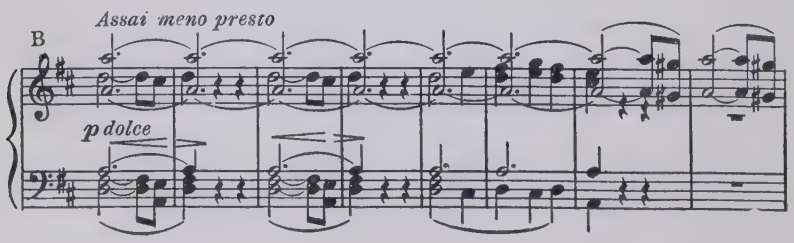


Taken up in turn by all the strings, it is succeeded by a very delicate phrase in the wood-winds, derived from the eleventh and twelfth measures of the principal subject. A

Soft three-voiced harmonies follow, imitated by the upper strings. There is a *fortissimo* outburst by all the instruments save the kettledrums, and the phrase is repeated as delicately as before, only a third higher. This soon leads to the announcement of the entire main subject in the solo oboe and bassoon with a *staccato* accompaniment in the second violins and violas and *piano pizzicati* in the rest of the strings. A *crescendo* of fifteen measures brings the flute to the support of the oboe and then the returning main theme (A) is ushered in by the entire orchestra, *forte*, and after two more bars, *fortissimo*.

Eight bars later there is a sudden *piano*. The bassoon continues the theme, first alone, and then with the aid of its mate, the second bassoon. The descending scale-wise movement of this part of the theme is balanced by ascending progressions along the scale in the flute and oboe. The music grows more deliberate in its carefree and light-hearted abandon until a new *fortissimo* is reached in which all the instruments take part. Finally they all exclaim the first three notes of the principal subject (A) four times in unison, after the strings have alternately ventured upon it.

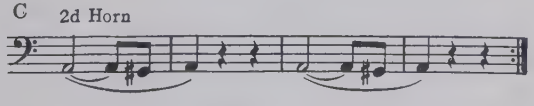
The highest note of this theme-fraction (A) is then sustained in a compass of five octaves. Within the next four measures in the second ending, following the repeat marks, there is a *diminuendo*. The Trio theme is then announced, in the key of *D major*, by the clarinets, bassoons, and horns, against the sustained note *a* in the first and second violins:



This Trio section consists, like the *Scherzo* proper, of two parts. The first part is thirty-two measures in length, made up of four eight-bar phrases. Each of these phrases divides itself again into two-plus-two bars and one four-bar phrase. The first eight bars rest on the tonic chord, *D major*, the second eight on the dominant. The note *a* in the first and second violins is freely suspended over this melody, but turns in the seventh and eighth measures as well as in the fifteenth and sixteenth, to an imitation of a melodic figure in the Trio theme.

The third and fourth phrase of the Trio are repetitions of the first and second, except for the echo-like entrances of the flutes and the enrichment of the orchestration through the use of the oboes in place of the clarinets. The Trio melody itself suggests a beautiful hymn-like theme of the kind which was much used in Beethoven's time in lower Austria among pilgrims visiting shrines which had become famous for their alleged healing powers.

However, Beethoven's use of this theme shows again his marvelous craftsmanship. The second part of the Trio proves this still further. It is forty-two measures in length and develops the song or hymn-theme more extensively. Now the first flute leads in playing the melody, with the oboe seconding, and the two clarinets and bassoons lending support and color in the lower octaves. The second horn joins the first and second violins in spinning the golden thread which seems to shimmer through this melody. But while the violins interrupt their long-sustained note *a* only occasionally, the horn converts its entrance into a solo-passage:



Repeating this phrase eight times, and then further emphasizing its importance by drawing the notes still closer together, the horn in this way induces the other instruments to join in a very energetic *crescendo* of eight measures. And now the melody of the Trio bursts forth triumphantly, *fortissimo maestoso*, all the strings having joined the wood-winds and horns in the hymn-like Trio subject,

while the trumpets and kettledrum give out the sustained *a*, which seems to radiate in glowing colors. After sixteen measures of this *fortissimo* climax a *diminuendo* follows.

The horn takes up its solo (C) again, which is then, almost inaudibly, repeated by the 'cellos and basses, against the other strings. During this the key of *D major* has shifted back to the dominant seventh of the original key, *F major*. The sound of the harmony seems to fade away, when, suddenly, and in a very energetic *forte*, the main theme of the *Scherzo* (A) appears again. This begins the fourth section of the movement, or the first recurrence of the *Scherzo* proper. It is a reiteration of what has come before in both the first and second parts, save for certain nuances.

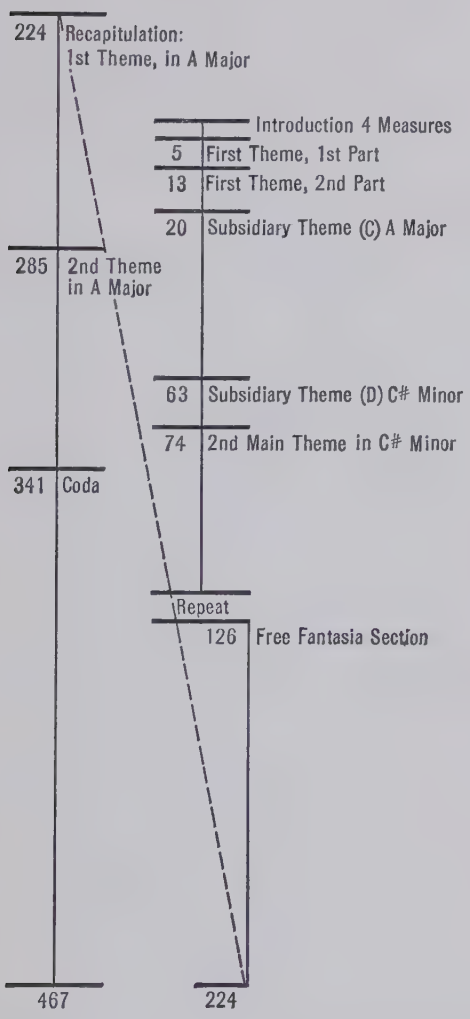
New artistic results are obtained by the use of soft shading for the greater part of the *Scherzo*, and the markings in Beethoven's original manuscript indicate that he wanted, here, extremes of *pianissimo* and *staccato*.

The first recurrence of the *Scherzo* proper is followed by a recurrence of the Trio. The second recurrence of the *Scherzo* proper now ensues and the first and second parts are repeated bar for bar, until the point is reached where the *Scherzo* proper connects with the Trio in *D major*. Again the note *a* is sustained in five octaves, starting *fortissimo* but immediately subsiding to *piano*. All the strings continue on *a*, which grows softer all the time, while the clarinets, bassoons, and horns once more sound the first two measures of the Trio theme, first in the original key, *D major*, and then, after a pause, in *D minor*. The note *a* gradually vanishes.

Then follow five energetic *fortissimo* strokes in the entire orchestra, ending the *Scherzo* of the *A major* Symphony.

Fourth Movement—A major

Allegro con brio



Fourth Movement

Allegro con brio

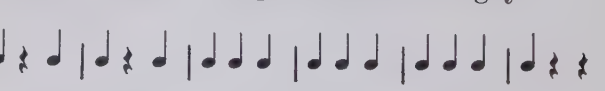
ANALYSIS

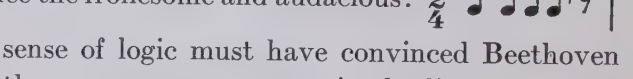
One of the most important features of the Seventh Symphony is the founding of each of its movements upon a basic rhythm, which insures the distinctive character of each of its four sections.

Thus we find in the first movement a rhythmic unit of 6/8 time, Italian or Sicilian in its lightly pulsating motion:

The second, *Allegretto*, in contrast is like a dirge, with haltingly measured and somewhat heavy steps:

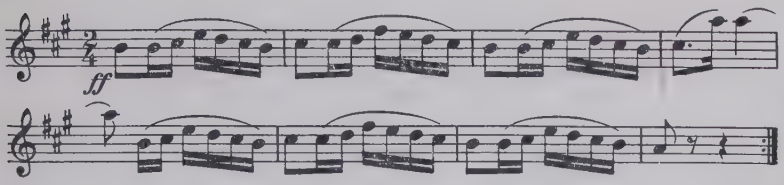
The third, *Scherzo*, 3/4 time, is light-hearted and gay:



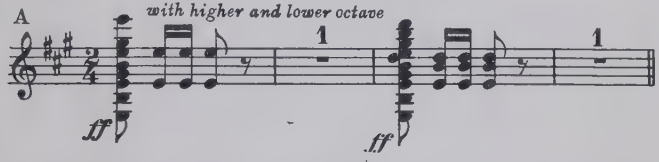
And now the fourth movement, the Finale, with a ground rhythm which suggests at once the frolicsome and audacious: 

Consistency and a sense of logic must have convinced Beethoven that since the first three movements appear in the light of dance-themes and melodies, the last movement should be built along similar lines. And so he selected for the main theme a melody with which he had long been familiar, an old Irish folk-song, *Nora Creina*, which he found when a Scotch publisher had induced him to harmonize and edit a collection of Irish, Scotch, and Welsh folk-songs.

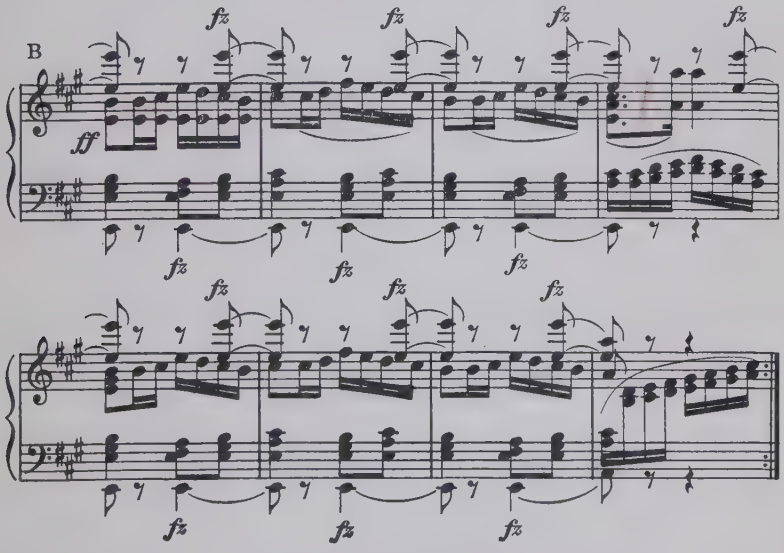
An ardent enthusiasm must have seized Beethoven when he set to work on the last movement and began to develop the "Nora Creina" tune, for it turned under his pen into a whirlwind, a veritable *tour de force* of irrestible sweep. So unrestrained and audacious is this music that it has often been referred to as Beethoven's Bacchanale:



The movement starts with a *fortissimo* statement of the main rhythm, of which the strings hammer out the first note, while the wind instruments and timpani supply the remainder:



A pause follows, like a short *fermata*, and then the first measure is repeated, like a challenge, bold and assertive, as if Beethoven wanted to defy the world and dare it not to like what he was to set forth in his elaborations upon an Irish folk-tune:



This song, the principal subject of the *Finale*, is given out by the first violins, against a vigorous accompaniment of sixteenth-notes

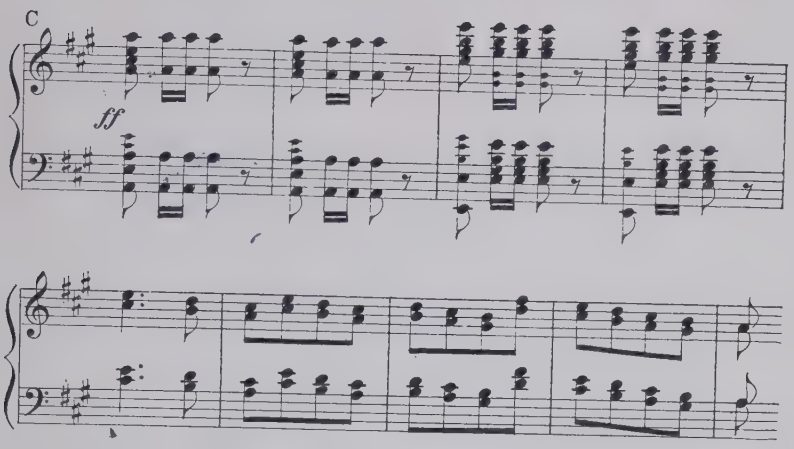
in the second violins and violas, which supplement the passage-like curves of the main theme, the song, in the fourth and eighth bar, when the theme turns to a halt or rest. The 'cellos and basses throw heavy accents on the second beat of every measure against melody and accompaniment, together with the horns, trumpets, and kettledrum, on the dominant of the original key, *A major*. They sound this note, *e*, in a compass of five octaves. The theme is further energized by the wood-winds, which supply a sharply accented harmonic background with syncopated chords in the upper and middle registers of their instruments.

The principal subject consists of two parts, each of eight measures, and repeated in turn. The second part of the theme follows at once, but while the first is purely diatonic in its melodic and harmonic contents, the second offers several interesting changes and innovations, brought about through some chromatic progressions in both of these elements. The rhythm, however, loses none of its rugged boldness. From the very first bar and for many following, the entire orchestra is used, *fortissimo*. This continues almost throughout the movement, save for a very few softer passages where smaller groups of instruments are employed.

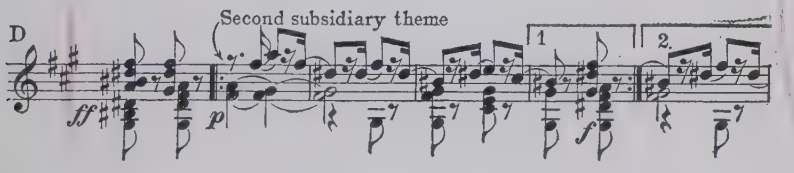
The instrumentation is in decided contrast to that used in the first three movements of the symphony, which abound in various subtle changes of mood and color nuances. The general effect of the last movement is one of robust ruggedness and frolicsome impetuosity.

The first and second parts of the principal subject are followed by a four-bar exposition of the rhythmic motive (A). This is projected as in the first and third bars at the beginning of the movement, only closely drawn together and without the rest bars between. A jubilant four-bar phrase follows, and again the scintillating tone of the high horns in *A*, used also in the first movement, emerges into prominence, lending to the color of the orchestration a wonderfully vibrant sound.

A few measures of this first subsidiary to the main theme are quoted:

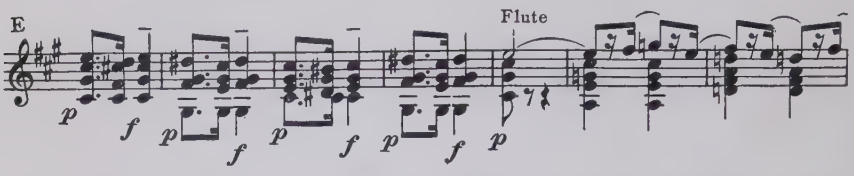


This eight-bar phrase is freely repeated forthwith, and then makes way for a clever development from the first bar of the main theme, which is being treated in imitative fashion, like a partial canon in three voices, against sustaining wood-winds and horns, with short, cutting rhythmic strokes in the trumpets and timpani, and the 'cellos and basses in harmonious quarter-note skips. After sixteen measures of this a brilliant rhythm of dotted eighth and sixteenth-notes is reached. Then, after eleven more bars, the strain and stress are suddenly relieved with the entering of a soft, short phrase, somewhat coquettish and coy, the second subsidiary to the first main subject:



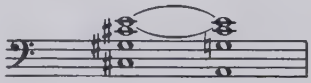
This is given out by the first violins against sixteenth-note harmonies in the second violins and violas, and *pizzicati* in the 'cellos and basses. The flow of this melody is interrupted by a short, brusque chord, given out on the second half of the fourth measure of this period. Twelve bars in length and of transitional character,

it connects with the second main subject of the movement, a bright, somewhat jerky theme, almost like a marching song:



Its first four measures are carried by all the strings, the first violins leading, and supported by all the wind instruments, with drawn harmonies on the second beat of each bar. In the fifth measure of this ten-bar period, the flute and oboe take up the theme, for five bars, to the soft accompaniment of the clarinets, bassoon, trumpets, and the sustained bass-notes in the 'cellos. In the tenth measure all the strings enter again, leading into a repetition of this period.

It is of interest to note that the second theme (E) begins in a minor key, *C sharp*, but turns abruptly to *D major* in its sixth bar simply by sustaining the third of the tonic chord of *C♯ minor*, *e*, which is also the fifth of the dominant seventh of the new key:



The tenth measure of this period turns again to *C♯ minor*, with the freely entered chord of the dominant seventh of that key. This entire period is now repeated, until the ninth bar is reached. There the chord of the dominant seventh of *D*, on *a*, is sustained, with its fifth and seventh, very softly, by all the wood-winds, with a solo entrance by the kettledrum sounding the bass of the chord, also *piano*. Upon this harmonic foundation the strings now build ascending and descending chord passages in broken rhythm, corresponding to the harmonic changes in the wood-winds. In this manner a *crescendo* of twelve measures is developed, with the 'cellos and basses hammering on "off-beat" notes leading to the *fortissimo* climax which now follows.

The full orchestra shouts forth a jubilant and extraordinarily

effective progression of harmonies in the key of the second theme, *C♯ minor*. Each chord is heavily accented, and in the eleventh bar this tonality is even more firmly established with the rumbling of the tonic, the low *c♯*, in the 'cellos and basses, while the second violins and violas enter upon a madly rushing sixteenth-note passage reminiscent of the first bar of the first main theme (B), the "Nora Creina" song. With this the first part of the Finale is ended.

The second part opens, like the very beginning of the Finale, with another *fortissimo* announcement of the main rhythm. The tonality has meanwhile changed from *C♯ minor* to *F major* with the introduction of the dominant seventh of this new key. The free fantasia section is now begun with the main subject, which for the following twenty measures is treated in the fashion of a *recitando*, freely and deliberately. The first violins start the theme, but come to a halt in the fifth bar, where the highest note of the phrase seems to offer an opportunity for a rest. But the violas, 'cellos and basses will have none of this and ridicule the violins by imitating their last three notes, urging the violins to renewed activities. The theme is begun anew, in *a minor*. Again the violins venture to rest on the next high note, but the lower strings once more interfere. The wind instruments remain silent throughout this period, innocent bystanders in a little altercation between the upper and lower strings. The argument is of short duration, however, and within a few measures all is normal again.

With the first violins as victors, the "Nora Creina" theme is again brought forth, even more jubilant than before, for the original *A major* has been supplanted by the more festive *C major*. The theme has been raised a minor third higher. Both parts of the theme are repeated in this key, and then the free fantasia section turns to a new phase of development.

A short phrase of four bars is ushered in by the first violins and is in turn taken up by all the wood-winds. For the next thirty-three measures this heavily-accented short phrase is thrown against the last three notes belonging to the rhythmic motive. This latter alternates between the wood-winds and the first violins, just as the

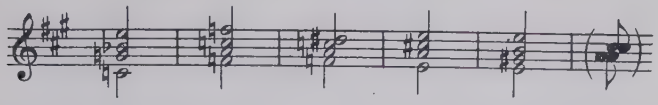
short brusque phrase alternates between the first violins and the wood-winds in turn. The second violins and violas continue their lively harmonic passage in sixteenth-notes which is further amplified by the 'cellos and basses whose combined efforts furnish at the same time an imitation of the passage in the first violins, or wood-winds, respectively.

This episode is impressive with its undercurrent of bold defiance so characteristic of many of Beethoven's larger works. It is given out *fortissimo*, ruggedly and uncompromisingly. Even the trumpets and timpani are called upon for their fullest support. At the end of this episode of thirty-three measures, its vigor suddenly vanishes, a *diminuendo* ensues, and four bars later the ground-rhythm (A) enters again, this time *pianissimo* and like a fluttering *staccato*, given out in turn by the strings and the first of each of the wood-winds.

The first subject (B) is then heard in the solo flute. Its fifth bar is gently sustained against imitative responses in all the strings except the basses. This phrase of eleven measures, transitional in character, is then repeated, and, with a rapidly growing *crescendo* in the last four bars of this repetition, the free fantasia section is brought to a close. The recapitulation begins with the restatement of the ground-rhythm (A), just as at the beginning of the movement.

This is followed by the first part of the main subject (B) which is repeated as before. While the second part is now omitted, the first subsidiary (C) is reiterated, original key and all. Further recapitulation follows closely the initial proceedings, except for several different shiftings of keys, which finally lead to the announcement of the second theme (E), this time in *A major*, the original tonality. The recurrence of the second theme is followed by the same succession of chords in a brilliant *fortissimo* which was used in the first section of the Finale, save that now they are located in the key of *F major*, in place of the *C♯ minor* of the first section.

In preparation for the closing section, the harmonies change from *F* to *A major:*

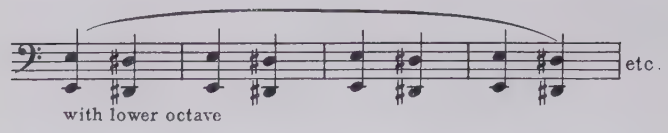


Again the madly rushing passage in sixteenth-notes is used in the second violins and violas, and this time even with the support of all the 'cellos. Thus the coda or last section of the movement is reached.

This coda is one hundred twenty-five measures in length and its pages contain some marvelously ingenious elaborations. It opens with a restatement of the main rhythm (A), first on the chord of the tonic, which is then turned into a chord of the seventh on *a*, in *D*. In the ninth measure the harmony turns, with the chord of the sixth on *a sharp*, to the key of *B minor*. Now follows a repetition (relocated harmonically) of the first bar of the main theme, analogous to the one in the first section of the movement. Again the upper strings take up this one bar, in the manner of partial canonic imitation, and this time even the wood-winds are drawn into this brilliant episode, while the trumpets, and later the horns, sound long-sustained notes in octaves.

This episode is laid out at first in four-bar phrases, and in the ninth measure the 'cellos and basses assume the lead against the imitations in the other strings. From now on the development of this section becomes more involved. The 'cellos and basses gradually descend, in scale fashion at first, and then more haltingly in chromatic progressions, to some of their lowest notes. The first and second violins throw all their weight into the playing of the one-bar phrase derived from the main theme. The wood-winds and horns sound long-sustained notes, at first in unison octaves, and then turn to the amplification of the harmonic background. The trumpets and later the timpani throw heavily accented chords against all this apparent confusion.

Finally, the 'cellos and basses have arrived at their destination, the low *e* and *d*♯, and here the violas join them in a fascinating pedal-point on these two notes, given out in three octaves:



The first and second violins, after nine measures, mount steadily higher in their one-bar phrase, together with the oboes, clarinets, and bassoons, while the flutes, horns, trumpets, and timpani have entered for the support of a seemingly mountainous *crescendo*, which is all the more remarkable because a consistently brilliant *forte* has been sustained throughout the coda.

The pedal-point in the violas, 'cellos and basses surges along with relentless energy, while all the other instruments shout, in utter bewilderment, seemingly anything that occurs to them. The ground rhythm (A) and the festive strains of the subsidiary (C) are made much of, and even the pedal-point now seems to throw restraint and reserve to the winds by venturing upon skips in octaves, extensive eighth-note passages, and rumbling tremolos.

Suddenly this orgy of sound is interrupted by a hush, but an impulsive *crescendo* immediately ensues, and then a new *fortissimo* of incredible vitality grips the music again as the movement draws towards the end. The "Nora Creina" song theme is once more thrown into play but is almost submerged by an ocean of sound. A downward-rushing scale in the first and second violins, then two measures of the ground-rhythm, modified for greater finality, and another compelling inspiration of Beethoven's genius has been fulfilled.

SYMPHONY NO. 8

Opus 93. F major

I. *Allegretto vivace e con brio.*

II. *Allegretto scherzando.*

III. *Tempo di minuetto.*

IV. *Allegro vivace.*

Scored for: 2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
2 Horns
2 Trumpets
Timpani
Strings

Composed in 1812

First performance, Vienna, February 27, 1814

EIGHTH SYMPHONY

PRELUDE

What it was that inspired Beethoven to write the Eighth Symphony will always remain a matter of conjecture. Coming as it did, so soon after the Seventh, his opus 92, these two congenial works have often been referred to as the twin sisters. Some authorities claim that the Seventh was completed May 13, 1812. The Eighth was begun in July and finished, according to Beethoven's own manuscript, at Linz in October, 1812.

However, we know with certainty that seldom was a work of this kind brought to completion under more adverse conditions than the Eighth Symphony. For Beethoven, the year had been one filled with great tribulations. Domestic difficulties of the most embarrassing and annoying kind had caused him great unhappiness. Added to this the agony of his ever-increasing deafness, and life's burden must at times have been unbearable.

And yet the general character of the *F major* Symphony is added proof that adversities, no matter how severe, could not overwhelm him or daunt his spirit, since the temper and color of this work show no trace of his suffering. On the contrary, its keynote is joy; a happy smile enlightens it, such as radiated from its twin, the vivacious Seventh. And yet, it is a different joy that pervades the Eighth, more clarified and crystalized. The work is a miniature replete with fine detail, while the Seventh is permeated with the desire for worldly happiness.

It is difficult to explain how these two works could have originated in the same mind, unless we could come to believe that a great change had been wrought in the mental attitude of the composer and that we could see in the Eighth Symphony the work of a genius rising above his world, reaching beyond his own time, and that this work was only a stepping-stone for much greater things to come.

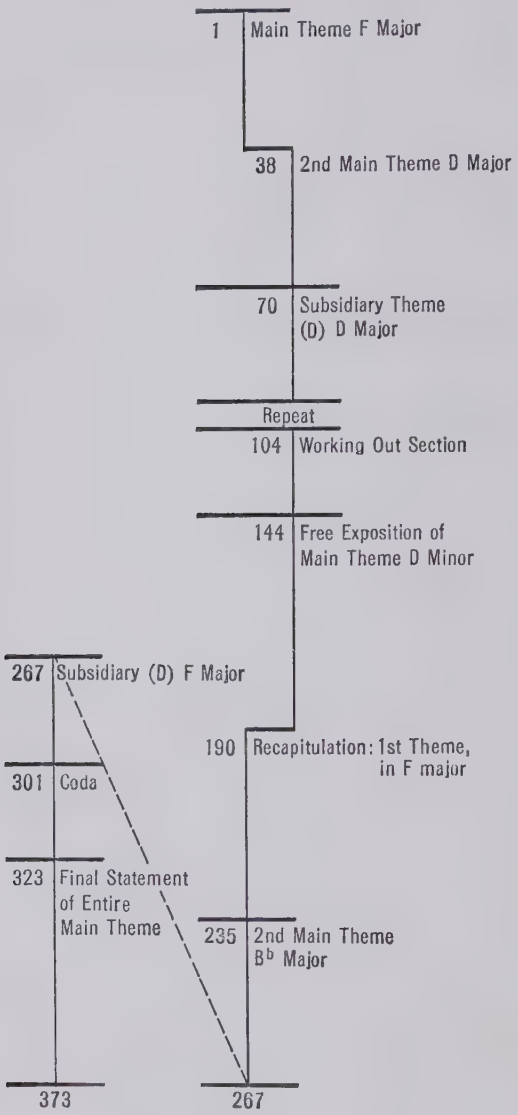
It is commonly admitted that as far as popular acclaim is concerned, the Eighth is a step-child. Its success at the initial per-

formance, Vienna, February 27, 1814, was negligible, and it never has been accorded the popularity it deserves. The reason for this seems based on a misconception. Somehow, this symphony has become known throughout the musical world as the "humorous Eighth," a work alive with rollicking humor and boisterous fun (*derb-komisch*). Fortunately for Beethoven, but unfortunately for the craving of the amusement-loving, it is not a work of that kind. Its keynote is not humor, but joviality; it has a warm touch and a winsome, benignant smile. Utterly lacking in the grotesque, it is unaffectedly happy in a cool, refreshing way. Robert Schumann said, in reference to the Eighth, that it gives the impression of one who "wanted to be quiet and happy," (*still sein und gluecklich*).

While Beethoven, in correspondence with a publisher in London, mentions the Eighth as "*die Kleine*," yet he never refers to it as intended to convey humor. It was "*die Kleine*" in his estimation because its form is concise and condensed, and its thematic material is worked out along the lines of concentrated restraint rather than extension and expanse.

First Movement—F major

Allegro vivace e con brio

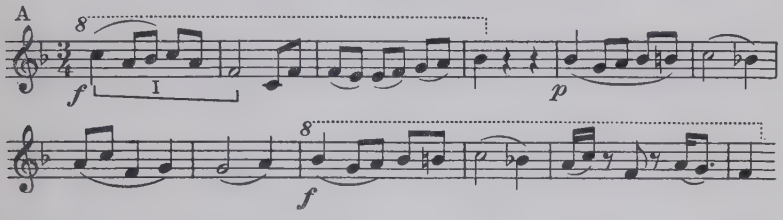


First Movement

Allegro vivace e con brio

ANALYSIS

The first movement begins impulsively, without an introduction, with the statement of the main theme, a joyful, buoyant melody:

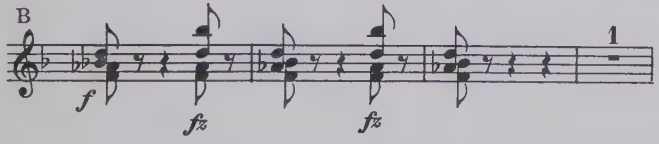


This theme is made up of three phrases, each four bars in length.

The first four measures are given out *fortissimo* by the entire orchestra, with the first and second violins and the wood-winds leading. In the fifth bar the first clarinet leads the other wood-winds and the horns in the second phrase of the main theme, a caressing melody which is given out *piano*. A *forte* by the entire orchestra repeats the second phrase.

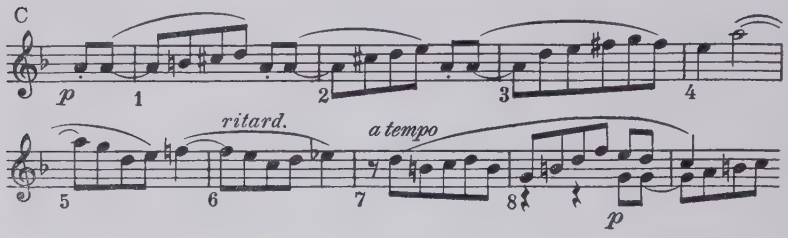
A song-like but impetuous passage follows in the twelfth measure, given out in the first violins, supported by the second violins and violas in broken-chord fashion in sixteenth notes, and an energetic rhythm in the 'cellos and basses. Against this the wind instruments throw heavily accented harmonies.

This mood persists for twenty-one measures. The sonorous *forte* of this passage is further energized by heavy accents on the third beat in the last two bars. The episode ends with five short decisive beats:



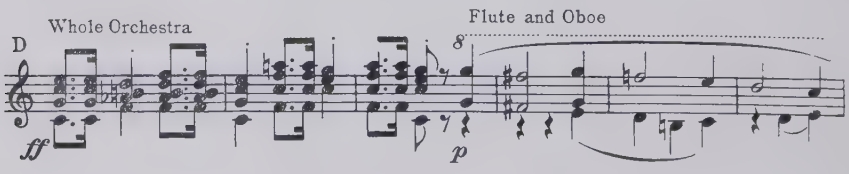
There is a short pause, followed by another group of five chords, *piano*, founded this time on the dominant seventh of the new key,

D major. Now the bassoon ushers in the second theme, a very graceful melody, made up of ascending fractions of the diatonic scale, given out haltingly with a slight hesitation on the first note, *a.* The first and second violins lead in the theme:



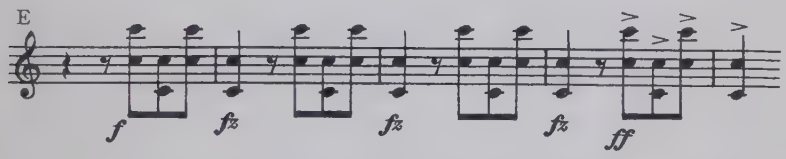
The bassoon offers a light *staccato* in broken chords to this delightful bit of melody, and the rest of the strings play a *pizzicato* accompaniment. The theme, eight measures long, is then repeated in part, and in the key of *C*, by the flute, oboe and bassoon, in octaves, *piano*, while all the strings join in the *pizzicato* for the harmony. The playing of the theme, each time, in both the violins and wood-winds provides also a slight retard for the sixth bar of the theme, a very deft hesitation which lends a delicate touch to the episode.

The repetition of the theme by the wood-winds is succeeded by a sustained chord. Now the strings, with the exception of the second violins, enter with a *staccato pianissimo*, an eighth-note passage on the broken chord of the diminished seventh on *f sharp*, while the second violins join the wind instruments in their harmonic background. At the seventh measure a *crescendo* begins, in readiness for an enlivening of the rhythmic momentum. The eighth-note figures in the strings change to heavily accented quarter-note beats. Eight bars later a *fortissimo* is reached, and four bars thereafter the entire orchestra exclaims a very pronounced rhythm:

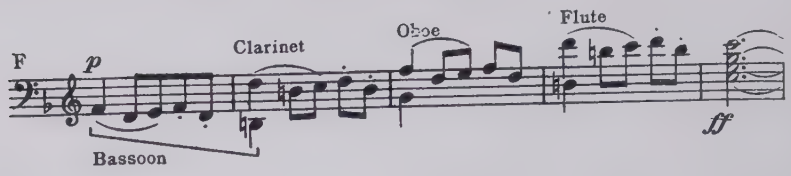


An ingratiatingly melodious phrase of seven bars follows, anticipated by a lingering *piano* up-beat, in which the flute and oboe lead. They are soon companioned by most of the other wood-winds and horns, the violins offering additional ornamentation. The *fortissimo* appears again with its incisive rhythm, and now the middle voices take up the seven-bar *piano* phrase with its lingering up-beat. The violas, 'cellos and bassoon lead this time, followed, in imitation, by others of the wind instruments. Now the first and second violins assume the lead in a passage of great brilliancy, soon bringing, for the closing section of the first part of the movement, an ascending and descending formation of *fortissimo* arpeggios in all the strings, on the chord of the dominant, in *C major*, against whose resolution to the *C major* tonic chord the entire wind choir and timpani sustain the harmony.

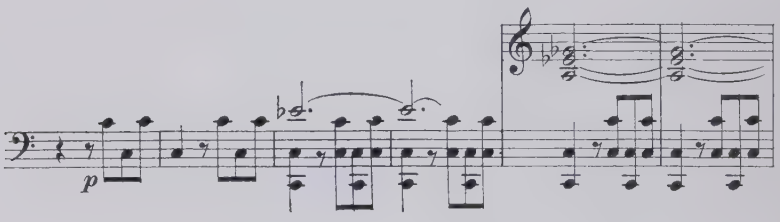
This is followed by four bars of an octave skip on the note *c*, given to the strings, with heavy strokes by all the other instruments. This is an emphatic reaffirmation of the new key, *C major*, which had been reached with the beginning of the closing section of the first part:



The second part, or free fantasia section, is joined to the first part by a continuation of the octave motive. For this working-out section Beethoven uses the first bar of the first subject, and the first note of the next bar, six notes in all, as a development motive (A, 1). Similar proceedings rule in the free fantasia sections of many of his symphonic movements, where short theme fractions of one bar, preferably the opening one, are used in free development with astonishing skill In the present case, also, the theme fraction is used most ingeniously, as it is thrown in sequence against the skip in octaves, given to the violas:



The bassoon is the first to announce the development theme, and then follow clarinet, oboe, and flute. It is of further interest to note that while the octave skip rests on the tonic of *C major*, the theme fraction (F) is based on the dominant seventh chord of the same key, thus establishing a dissonance, relished in the present day, but one which must have been regarded as not only daring, but offensive, in Beethoven's time. The *fortissimo* broken chord formation which closed the first section of the movement is now repeated, followed by the octave skip in the violas, and, a few bars later, in the 'cellos. The first and second violins enter, meanwhile, with the intervals for a diminished seventh chord:



Against this chord the first of each of the wood-winds enters the development motive, or theme fraction of A.

A new four-bar *fortissimo* arises on the major chord of *B flat*. There is a *diminuendo*, and now the 'cellos retain the octave skip alone, on *b flat*. They then change, with the support of the basses, to *a*, upon which the rest of the strings build the chord of the dominant seventh of the key of *D*, resolving this after three measures to a logical *D minor*, and then with the entrance of a new *fortissimo* of four bars, to the major chord on *a*, the fifth degree of this new tonality.

The octave skip is now given out again on the note *a*, very energetically, alternating between the 'cellos and basses and the remain-

ing strings as a whole, all the wind instruments entering with the upper strings.

A new phase of the working-out section now begins with the entrance of the 'cellos and basses on the development motive, now extended, through sequence-like repetitions, to an eight-bar phrase of rugged character. This is given out in the manner of a short *fugato* beginning in the key of *D minor*. The 'cellos and basses announce it first against a lively passage of sixteenth-notes in the first violins, and a heavily accented harmonic background in the wood-winds. On the last quarter of the eighth bar, the second violins and the clarinet take up the theme, which now is in the key of *G minor*, soon changing to *C minor*. After eight bars it falls to the first violins, flutes, and oboes, against a very sonorous accompaniment in the entire orchestra.

A fascinating animation is lent to this episode by the contrary motion in the clarinets and bassoons and theme imitations in the 'cellos and basses, and this responsive activity is persistent in the next twenty measures. The first violins and the 'cellos and basses seem to be striving for supremacy, as the theme fraction is hurled from one side to the other, with the 'cellos and basses in the lead by just one quarter-note beat. All the wood-winds, as if taking sides, throw in heavy chords, while the second violins and violas busy themselves with their animated sixteenth-note passages. The pace of the music grows more excited, as the first violins try harder with each measure to gain supremacy over the 'cellos and basses, but these refuse to be dominated, and when finally they bring into action their most formidable reserve, the octave skip, the first violins withdraw to the ranks of harmony-filling instruments. The 'cellos and basses acclaim themselves victors, jubilantly and somewhat boastfully singing the main theme, while the rest of the orchestra supplies the background.

The reappearance of the main theme, this time *fortissimo*, marks the end of the working-out section and the beginning of the recapitulation. At the end of the theme, played by the 'cellos, basses, and bassoons, the flute and clarinet respond with a repetition, *piano*,

supported by others of the wind instruments. Three bars later, the strings again enter *forte* with an imitation of the fourth bar of the theme in the wood-winds. Another seven bars are devoted to further substantiation of the main theme values, and the recapitulation follows, essentially, for the coming twenty-one measures, in the path of the first part of the movement.

Then, in place of the modulation to *D major* of the first part, the original key is adhered to for two more bars, but gives place suddenly to *B flat major*. *Staccato* quarter-notes in the clarinet and bassoon introduce the repetition of the second main theme, this time in the first violins and violas, while the other strings furnish a soft *pizzicato* accompaniment. The clarinet and bassoon continue their sprightly broken-chord phrase. After eight measures the second theme is repeated by some of the leading wood-winds, and, from now on, the recapitulation faithfully follows, in substance, the first part, except that the key of *F major* is used in place of the dominant, *C major*. Finally, the skip in octaves is again put forward, *fortissimo*, by the entire orchestra.

Now the coda is reached. After the last *fortissimo* octave skip, the first bassoon seems to insist on continuing to skip, after the other instruments have ceased, whereupon the clarinet sings the main theme once more, *piano espressivo*, with subtle imitations, in the first violins, of the third measure of the theme and with the ever-present octave skip in the violas. Meanwhile the key of *D flat major* has been established. Now the wood-winds offer, *pianissimo*, the major chord on *d flat*, against which the strings throw a *staccato* suggestion, *pianissimo*, imitative of the third bar of the principal subject (A). These imitations change in accordance with the changes in the wood-wind harmonies, every two bars. A short *crescendo* of six measures ensues, and then a final and massive restatement of the first theme (A) is reached, again in the original key and by the whole orchestra.

After nine measures there is a *fermata*. The strings turn to a very soft motive, not wholly derived from the thematic material of the movement, but suggestive of its general character. With this

the music rises to a *forte*, then a brilliant *fortissimo*, where the first bar of the main theme (A) is employed three times in succession, followed by three short eighth-note chords on the dominant. A repetition of this four-bar phrase leads to a general pause of one measure. Then follow three short chords of the tonic, still *fortissimo* and very brilliant.

After the latter three strokes a *diminuendo* ensues, with *pizzicato* chords in the strings alternate with *staccato* harmonies in the wood-winds and timpani. Finally there are two *pianissimo* chords, sustained in all the wind instruments, with a gentle tap on the low *f* of the kettledrum.

Then follows the daintiest ending conceivable. All the strings play the first six notes of the main theme, *pianissimo*, in three unison octaves; all the wood-winds the *F major* chord, in four short eighth-notes, the flutes gently rising on the chord intervals, from lower to high *f*—and that is all.

SECOND MOVEMENT—B♭ major

Allegretto scherzando

1	1st Theme (1) Response (3) B^b Major Followed by Theme in Minor (5) Response (7)
20	2nd Theme
40	Repetition of 1st Theme
50	2nd Theme
73	Coda E^b and then B^b Major
81	

SECOND MOVEMENT

Allegretto scherzando

PRELUDE

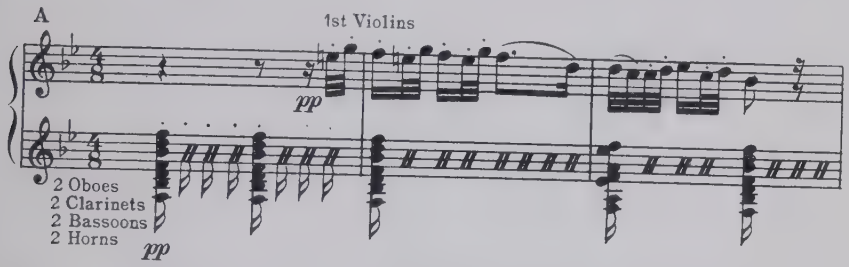
In the second movement we find Beethoven in one of his happiest, most jovial moods. It has been said, but not fully established, that the theme for the *Allegretto* bears semblance to one jotted down by the composer at a dinner, given as a farewell to him by some of his friends. Here the theme is said to have been sung, in canon fashion.

However, it is sufficient for us to know that the Master has never written anything more cheerful or jovial than the *Allegretto*. As in the case of the Seventh Symphony, Beethoven very likely realized that a slow and serious second movement, of the *larghetto* or *adagio* type, would have been altogether out of keeping with the general character of the work. While nothing more haunting or beautiful could be imagined than the *Allegretto* from the Seventh Symphony, still, no miniature painting could be found which has the same perfection of detail and is embued with so much sunny cheer and joviality as the *Allegretto scherzando* of the Eighth.

ANALYSIS

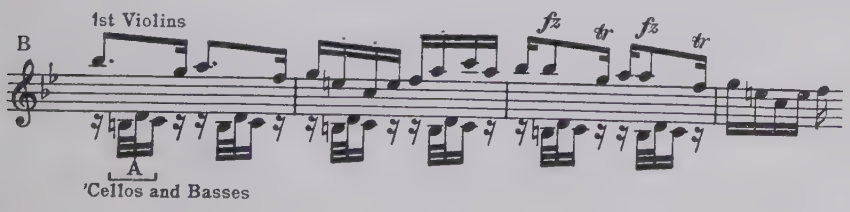
This *Allegretto* opens *pianissimo* with a tonic chord, *B flat*, given

out in very short sixteenth-notes, light and airy, but very precise, and even a little angular. The oboes, clarinets, bassoons, and horns take care of this rhythmic background, and at the last sixteenth-note of the first measure, the first violins enter with the main theme, a short, delicate phrase of one bar and a half:



The 'cellos and basses offer a response to the theme, and the *B flat* is shifted to *G minor*. Again the 'cellos and basses respond, after which the key changes back to *B flat major*. Meanwhile the second violins and violas have been occupied with some soft *pizzicati*.

The beginning of a third statement of the theme follows immediately, but is interrupted by a sudden *fortissimo*. This is only momentary, and again pleasantries are exchanged between the first violins and the 'cellos and basses, while the wood-winds and horns continue their rhythmic sixteenth-note figure almost uninterruptedly. A *crescendo* of two bars develops and soon the second theme is heard, given out *forte* by the violins and violas in the compass of two octaves. The wind instruments continue the sixteenth-note rhythm with which they have been busy since the beginning of the movement. The 'cellos and basses are occupied with repetitions of the first three notes of the main theme (A). The second theme offers a decided contrast to the dainty first, being somewhat heavy and phlegmatic:

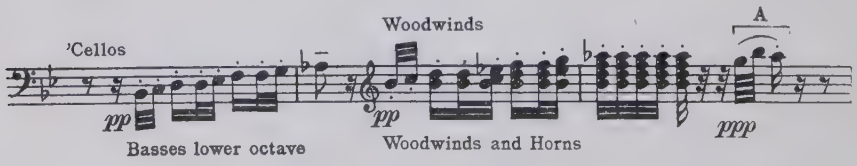


It terminates abruptly in its fourth measure, with the lower strings on a rushing up-and-downward figure of sixty-fourth notes, in the first five tones of the diatonic scale while the violins and violas also play the sixty-fourth note rhythm, but on one tone, in *tremolando* fashion. A *piano staccato* follows in the 'cellos and basses on unison intervals, answered in turn by the other strings and some of the wind instruments. The same abrupt onrush recurs, again followed by the nimble figure of sixteenth-notes, *piano staccato*, in the lower strings, this time extended to four measures, as compared to two in the preceding episode.

After a *diminuendo* to *pianissimo*, a very tender melodic phrase is given out by some of the wood-winds against the note *c* in the strings which further substantiate it in their turn. Thus the music flows, lightly and nimbly, until the first theme (A) reappears, with the *pianissimo* tapping of the sixteenth-note rhythm in the wind choir.

It is interesting to note that both trumpets and timpani are wholly absent in this movement, which further verifies Beethoven's intentions concerning "*die Kleine*," a small symphony, partly even written for a smaller combination of instruments.

The main theme (A) is now exposed in a manner similar to the first part of the movement. The second theme (B) is again introduced in the upper strings. The same abrupt onrush occurs again, followed by the same lightly tripping figure, *piano staccato*, but this time in the original key of *B flat major*, and not in *C major*. Thus the movement proceeds—airy, refreshing. The end of the *Allegretto scherzando*, which could also have been called *Allegretto comodo*, is soon reached, after the 'cellos and basses have haltingly referred once again to the main theme:

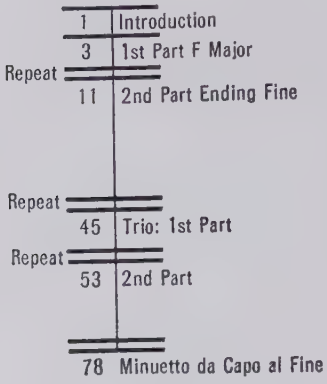


The wood-winds offer a response, also *pianissimo* and very

staccato. The first violins temptingly offer the first three notes of the main theme (A), in diminution, and twice in succession. Then follows a decided *fortissimo* with the first violins leading in the diminished theme-fraction of three notes, which then appears echo-like in the second violins and violas. Another *fortissimo* arises in the entire orchestra and again the middle strings proffer a *pianissimo* reply. During the next measures a *crescendo* leads to a brilliant *fortissimo.* The movement ends with this, on the tonic, *b flat,* given out in five octaves, *staccato,* by the full orchestra, with sixty-fourth notes in the strings, and thirty-second notes in all the wind instruments.

THIRD MOVEMENT—F major

Tempo di minuetto



THIRD MOVEMENT

Tempo di minuetto

PRELUDE

It was again Beethoven's infallible sense of proportion that moved him to select for the third movement of the Eighth Symphony a dance-form so staid and old-fashioned that he himself had but seldom used it—the Minuet. He had discarded it after his First Symphony and supplanted it with the much more animated and high-spirited *Scherzo*.

But what could have been in more perfect harmony with the joviality expressed in the first and second movements of the Eighth, what could have further enhanced its warm-hearted, cheerful, and sympathetic character, than a minuet of the stately, festive kind, such as old Grandfather Haydn wrote so perfectly?

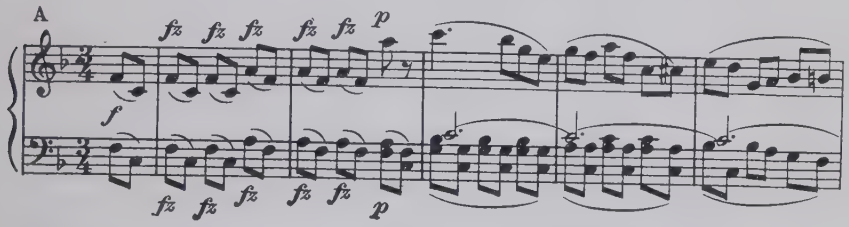
And so Beethoven, after some rummaging in his sketch books, wrote one of the most characteristic minuets in symphonic music, not excepting those of Haydn. It could have been called a rustic minuet, and it would have found itself just as much at home in the "Pastoral" Symphony, so typically rural and simple, so genuinely elemental and grandfatherly (*urwuechsig und altvaeterlich*) is its style. It seems happily suggestive of old Vienna's out-of-door life in

Beethoven's day, and it depicts the wholesome pleasure of the villagers and peasants in dancing the old-fashioned steps.

Yet there is not the slightest approach to the banal or platitudinous. Adherence to the aesthetic principles of great art seems to have safeguarded Beethoven against anything commonplace or trivial.

ANALYSIS

The *Minuetto* begins with a two-measure introduction in eighth notes on intervals common to the key of the movement, *F major*, with heavy accents on each first note. The trumpets and timpani enter as if much impressed with their importance, but change their *forte* immediately at the entrance, *piano*, of the main theme in the first violins:



This theme consists of a very graceful melody of four measures, to which the other strings play a swaying accompaniment while the trumpets and horns softly sustain the note *c* in octaves. The melody is then extended another four bars, given out *forte* by most of the instruments.

These eight measures present the first part of the *Minuetto*, which is repeated. The second part offers an extended exposition of the subject matter and is thirty-four measures in length. Much is made of the imitative possibilities possessed by the theme, especially in the first four measures of the section, where the strings take turns in the reiteration of the first four notes of the principal subject, *forte*, against the harmonic second-beat accents in the wind choir. In the ninth measure, the two bassoons alone maintain the swaying motion of the minuet, against theme fractions in the flute and oboe in turn with the first violins.

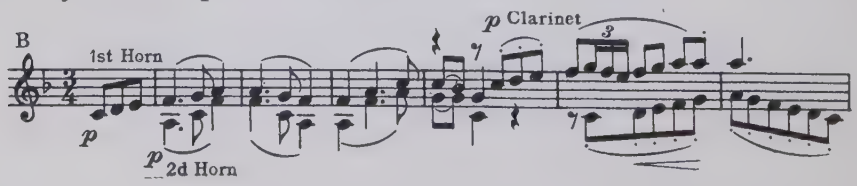
An ingenious division of the rhythm follows for two bars, when,

momentarily, 2/4 time seems to replace the 3/4, but the bassoon roguishly intercedes with the main theme. The violins join the bassoon in leading the theme against the rocking and swinging motion of the lower strings, in which even the basses soon take part. A *crescendo* is developed and a *fortissimo* is reached. An echo-like response in the wood-winds, without the oboes, follows. There is then another *fortissimo* by the strings and now the horns and trumpets claim all attention by turning the first measure of the main subject (A) into a flourish on the *F major* or tonic chord. The timpani, filled with importance, enter with two heavy strokes on the tonic and dominant, low *f* and *c* above. To this the strings reply, while the wood-winds seemingly try to frustrate the attempts of the brasses. But finally they all get together on the last part of the *Minuetto*, just in time for a really effective ending.

The third part, or Trio, again shows Beethoven's happy inclination for the exploitation of solo instruments in music of dance-like character, so successfully developed in the *Scherzo* of the "Pastoral" Symphony. This method suggested itself again in the old-fashioned, old Viennese village dances, many of which were witnessed by the Master in his joyful roamings through the countryside.

In those days the clarinet and horn were the great favorites in music of that kind. And so it seems quite natural that the Trio from this *Minuetto* should be devoted to a "trio for solo clarinet and two horns."

Thus the first horn starts off, sentimentalizing on a melody of four measures, aptly seconded by its mate. The clarinet is idle for three bars, but then it feels moved to enter, and, imitating the first horn with its "up-beat" of three eighth-notes, goes merrily on its way. The second horn, apparently anxious lest too much glory go to these two prima donnas, also bursts in, playing six notes of the *F major* scale upward and downward.



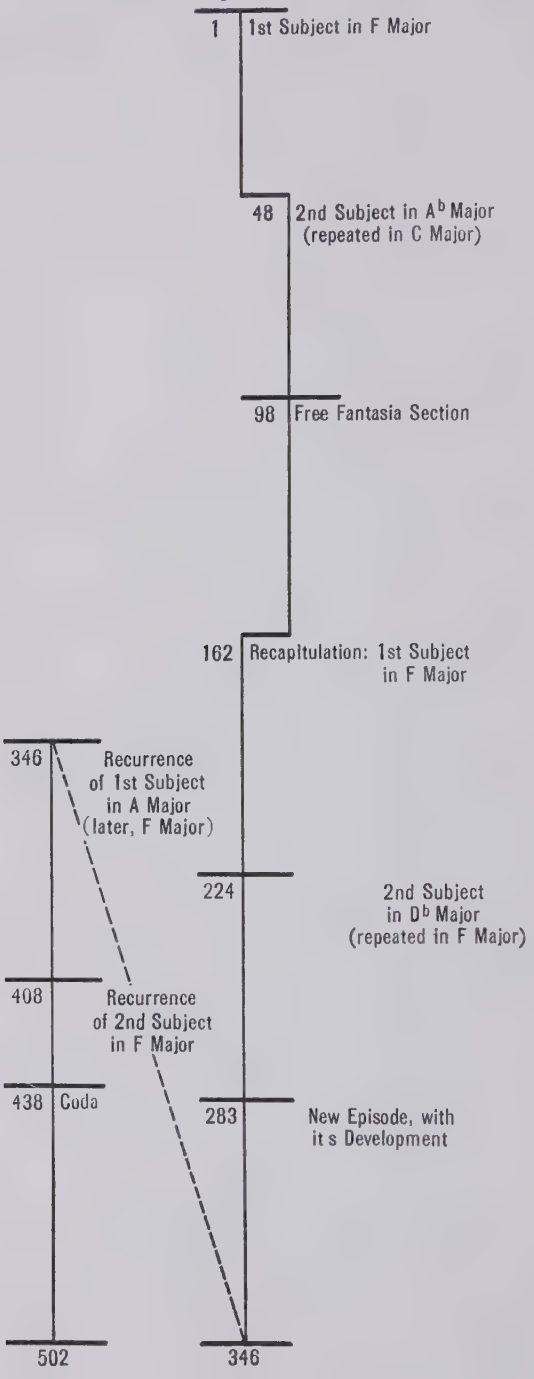
The first part of the Trio is accompanied by only two instrumental parts, the 'cellos, which play a strumming broken-chord passage in triplets, and the basses, which supply a *piano pizzicato* foundation. This first part, eight measures in length, is repeated, and now the first violins and violas enter with the "up-beat" for the second part, where for eight measures the melody assumes a glow of expressive warmth so characteristic of Beethoven. Meanwhile the clarinet and the two horns play the first four notes of the Trio theme (B) beginning with the first horn, first bar. Then comes the clarinet and the second horn in octaves, second bar; then again the first horn alone. Thus it proceeds until in the eighth measure they enter together. From now on they have the foremost place to themselves for eighteen measures, while the bassoons give support to the harmony, first with softly sustained bass notes and later by supporting the basses in a rumbling, somewhat gruff passage which underlines the figure of triplets which the 'cellos are playing throughout the entire Trio, forty-two measures in all.

The solo clarinet and the two horns try to outdo each other in the presentation of their respective parts, which are replete with such sentiments as only their instruments can fittingly express.

The music continues, merry and carefree, to the accompaniment of the strumming figure in triplets in the 'cellos, and the droning of the bassoons and basses. The clarinet, as if swelled with ambition and pride, soars to notes of uncomfortable altitude. All goes well, however, and twice it succeeds in reaching the highest note of its compass. The horns meanwhile have assumed a more neutral attitude, confining their efforts to very simple and straightforward utterances, in order not to detract from the high-pitched ambitions of the clarinet. The minuet proper is then repeated.

Fourth Movement—F major

Allegro vivace



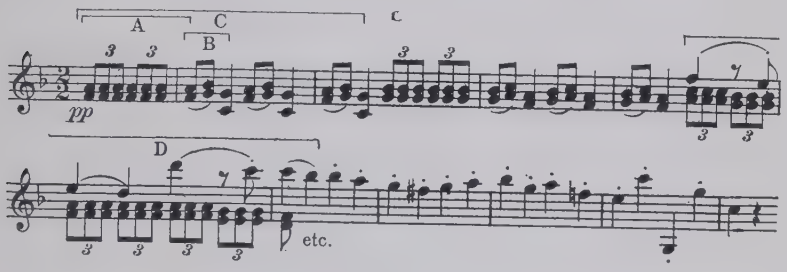
Fourth Movement

Allegro vivace

ANALYSIS

The Finale of the Eighth Symphony is developed along far more extensive and elaborate lines than the first movement, while the second and third movements belong to the most concise and condensed works ever set down by Beethoven. And yet, the inner relation of the four movements is perfectly symmetrical and harmonious, presenting a well blended and evenly balanced unit.

The *Allegro vivace* begins with the announcement of the principal subject, a theme of spirited character. It is ten measures in length. The first four bars present, in two places, the repetitions of a motive of three notes, repeated so as to make nine notes:



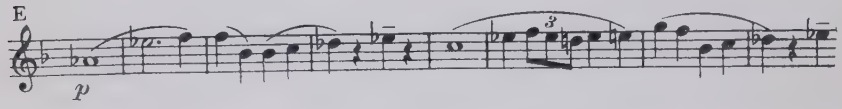
The first violins carry the entire theme, the second violins playing an accompaniment in diatonic intervals closely related to the theme, in which the violas later join, maintaining in this manner a rhythmic current of speedily moving triplets. These seem almost to suggest swiftly moving shadows. The first bar of the principal subject contains an imitation in the violas of the fraction (B), which in the next bar is turned over to the flute and oboe, all in the softest, most remote *pianissimo.*

In the fourth measure, the first violins turn to an extension of the main theme by playing a limpid passage composed mostly of *staccato* quarter notes which skip back and forth, while the second violins and violas move along in progressions of thirds and other harmonic sequences. After five measures the violas arrive at their

lowest note *c*, which offers a basis for several imitations of the theme group (C) by the violins. These descend with the use of the group (B), soon reducing this to a mere shadow of sound.

This is followed by one of Beethoven's boldest master-strokes. Like a thunderbolt, all the wood-winds and strings crash into a *fortissimo* c♯, given out in five octaves and with startling violence. Now the principal subject appears in a sonorous *fortissimo*, in which the entire orchestra participates. After eleven measures, the first seven notes of the theme (A) are singled out for further development, in which they alternate with the entire theme group (C), against *staccato* broken-chord passages in the 'cellos and basses and detached chords in the whole wind choir.

Twenty bars afterward the second theme is announced, a beautiful, song-like melody of twelve measures, presented by the first violins:



The second theme is accompanied softly in the other strings and lower wood-winds and a graceful *fioritura* in the solo oboe. This phrase is repeated, in *C major* and shortened, the flute and oboe carrying the theme against the soft harmonies in the strings and long sustained high notes in the trumpet and horn. The clarinet and bassoon take charge of the *fioritura* which before appeared in the solo oboe. An eight-bar phrase follows, *pianissimo*, undulating and waving. This suddenly changes to a *forte marcato* repetition of the same phrase, extended to fifteen measures, ending the first part of the *Allegro vivace* with a *fortissimo* chord of *F major* by the full orchestra.

There is a short pause after which the first theme fraction (A) enters again, rather stealthily, *piano*, first in the violas, then in the violins, and again in the violas, *pianissimo*. This is followed by the free fastasia section, beginning with a restatement of the theme just as it appeared in the beginning of the movement, but interrupted by

a *forte* outburst in the strings and wood-winds. Just as suddenly as it appeared, the *forte* sinks back into *pianissimo* again.

Subsequently a free development of the second phrase of the principal subject (D), takes place. This is treated in freely imitative fashion. It rises and falls in smoothly flowing curves. The entire episode is, in its continuity, carried solely by the strings, while the wood-winds, horns, trumpets, and timpani furnish, for the most part, strongly accented counterbeats at intervals. In this manner a climax is obtained in which the wood-winds sustain the note *e* in four octaves, while the upper strings present the main theme in the key of *A major* against a grotesque skip in octaves in the 'cellos and basses, also on the note *e*.

There is a sudden *piano* in the flute and strings, without the second violin and basses, in which the angular octave skip is retained. This is turned over to the bassoon and timpani for eight measures, and then given to the 'cellos for further extension.

Meanwhile, the principal subject has appeared again in the violins, with the original whimsical imitations in the violas and flutes, and from now on the movement flows along over an extended recapitulative period of sixty-two measures.

The second theme (E) then appears again, this time in the key of *D flat*, and again it follows faithfully the first part of the movement, until, after forty measures, a *fortissimo* climax is reached, on the chord of *B flat*. Group (A) of the main theme reappears, *piano*, thrown back and forth between the violas and violins. This leads to another statement of the main theme, in the key of *B flat*. In the sixth bar it is interrupted by the 'cellos and basses, *forte*, and after a *fermata*, the upper strings resume their pace, supported by the flute, oboe and clarinet.

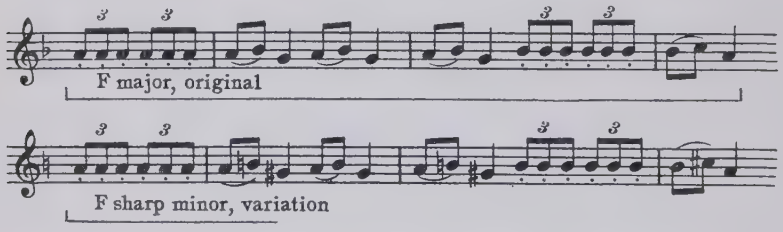
But the 'cellos and basses again interfere, this time more emphatically than before. The second violins now present a new theme, as if they had become discouraged with the preceding one, while the first violins continue feebly to refer to group (A) of the main theme.

The new thought is now taken hold of by different combinations

of instruments, against the constantly recurring notes of group (A) in the strings. Further development of this episode energizes it until, through a gradual *crescendo*, it reaches a *forte* in which the full orchestra participates. The new theme, modified, appears now in contrary motion between the outer voices, 'cellos and basses against the first violins, and, later, the flutes and oboes. Further intensified by rhythmic motion in the wood-winds, and, further along, in the horns and trumpets with occasional strokes of the timpani, the episode gains momentum until a new *fortissimo* is reached, in the key of *D major*. The upper strings announce the main theme, against the sustained note *a* in five octaves, and the typical skip in octaves in the 'cellos and basses.

The foregoing soon leads to another recurrence of the principal subject, after the bassoon and timpani have adopted the skip in octaves, which now is projected again, *pianissimo staccato*. But the main subject again finds itself interrupted, for, more persistently than before, the *c*♯ has called a halt.

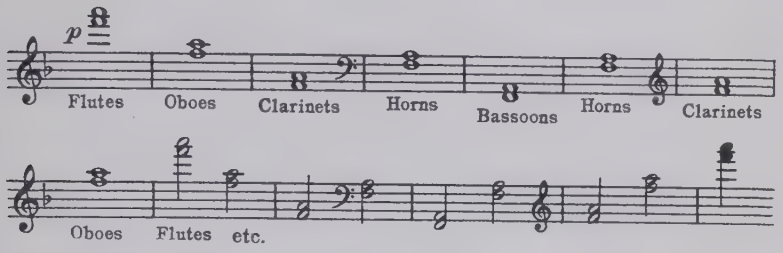
Real genius dictated the change in the character of the main subjects from *F major* to *F*♯ *minor:*



For twelve bars the principal theme remains in that tonality, but finally slips back into the happier and less turbulent *F major*. The second main theme (E) soon follows, at first given out by some of the wood-winds, and then in the 'cellos and basses. A sonorous *fortissimo*, soon reached, ends with four short chords, and, hereupon, the coda is at hand.

The horns and bassoons once more refer to the main theme; the strings reply, and then the entire orchestra enters light-heartedly and buoyantly, *forte*, with the 'cellos and basses venturing upon

skips which steadily grow higher. Suddenly, a new *piano* is reached and the basses and 'cellos rest softly on the low note *f*. Descending and ascending thirds now follow, very softly, from one bar to the next:



Soon the timpani again enter with the octave motive, upon which the wood-winds and upper strings bring in fractions of the main theme. A *crescendo* develops, which is followed first by a *forte*, and after ten measures, a *fortissimo*. The latter is of thirteen bars duration. Cheer and frolicsomeness are most characteristically maintained, even in these last thirteen measures, which retain only the tonic and third of the *F major* chord, *f* and *a*, without the fifth, *c*. While the timpani pounds merrily on its skip in the octave, the symphony comes to an end, just as gaily as it began.

And thus Beethoven made the twenty-five odd minutes absorbed in the presentation of his Eighth Symphony as cheerful and refreshing for both listener and performer as anything that could be conceived in music.

SYMPHONY NO. 9

CHORAL

Opus 125. D minor

I. *Allegro ma non troppo, un poco maestoso.*

II. *Molto vivace.*

III. *Adagio molto e cantabile.*

IV. *Choral finale, Schiller's Ode to Joy*

Scored for:

- Piccolo
- 2 Flutes
- 2 Oboes
- 2 Clarinets
- 2 Bassoons
- Contra-bassoon
- 4 Horns
- 2 Trumpets
- 3 Trombones
- Timpani
- Triangle
- Cymbals
- Bass Drum
- Strings
- Soprano, Alto, Tenor and Baritone soloists
- Chorus

Composed in 1817–1823

First performance, Kärntnertor Theatre, Vienna, May 7, 1824
Dedicated to His Majesty William III, King of Prussia

NINTH SYMPHONY

PRELUDE

If we were to classify the nine symphonies of Beethoven we might attribute the First to Haydn. Not only was it strongly influenced by Beethoven's teacher, but it could also have been written in homage to him. The second may go to Mozart, for it is so joyously festive, so permeated with glow and warmth, that it might well be glorified Mozart. The Third, the Heroic, belongs, with the Fifth and the Ninth, in the realm of eternity. Then, the *B flat major* Symphony, the Fourth, might be called the Lyric, and the Fifth, the Dramatic. The Sixth, as named by the composer, is the Pastoral. The Seventh is, according to Richard Wagner, the "Apotheosis of the Dance." The Eighth might be called the Jovial, or Frolicsome. The Ninth—dedicated to all Mankind.

Embracing all phases of human emotion, monumental in scope and outline, colossal in its intellectual grasp and emotional eloquence, the Ninth stands today as the greatest of all symphonies.

Plans for the writing of the *D minor* Symphony had occupied Beethoven's attention for years previous to the actual composing of the work. As early as 1817 some of the sketches in his notebooks indicate that the idea was germinating in his mind and that it had been his intention to use the human voice as an adjunct, either in the Ninth, or in a tenth Symphony which he was also contemplating.

Although he had once before, in his Opus 80, written a Fantasia for piano, chorus, and orchestra, a work of free form and somewhat rhapsodic in style, still the use of the human voice in conjunction with pure symphonic music meant such a radical departure from the conventional that Beethoven must have weighed with serious reflection the advisability of such a step.

Some of Beethoven's contemporaries, however, had already ventured into the field of symphonic choral music, and apparently with some measure of success. We know of the existence, at that time, of several battle symphonies and symphonic poems depicting

Napoleon's defeat at the battle of Leipzig. All of these call for the services of a chorus.

Beethoven had always felt a deep admiration for the works of the great German poet Schiller, and had intended, as early as 1793, to provide an elaborate musical setting for the poet's *Ode to Joy*. Later, in the year 1817, we find in a sketch-book the remark, "Let us sing the song of the immortal Schiller"—"*Lasst uns das Lied des unsterblichen Schiller singen.*" Although this refers to the *Ode to Joy*, yet Beethoven had no intention of using it in connection with his ninth symphony. In fact, it was not until the completion of the first three movements of the Ninth that he decided to use the Ode for the Finale of the work.

Beethoven must have felt that he had exhausted the possibilities of instrumental expression and that nothing save the human voice could convey with sufficient eloquence the great thoughts he desired to set forth.

In 1818, Beethoven began to elaborate upon the sketches which he had previously set down, and the work was carried forward to some extent. However, it was put aside in favor of the Mass in *D*, the *Missa solemnis*, of which three parts were given on the same program with the first performance of the *D minor* Symphony. This did not take place until May 7, 1824, at the Kärntnertor Theatre, Vienna. Today we consider that, together with the Ninth Symphony, the *Missa solemnis* stands as the greatest inspiration of Beethoven's genius.

But this first performance of the Ninth was not without a tragic note. Beethoven, standing next to the conductor, presented a pathetic figure. Because of his total deafness he was unable to hear his music and the tumultuous applause which followed it. Finally one of the soloists beckoned to him to turn and acknowledge the acclaim of the audience.

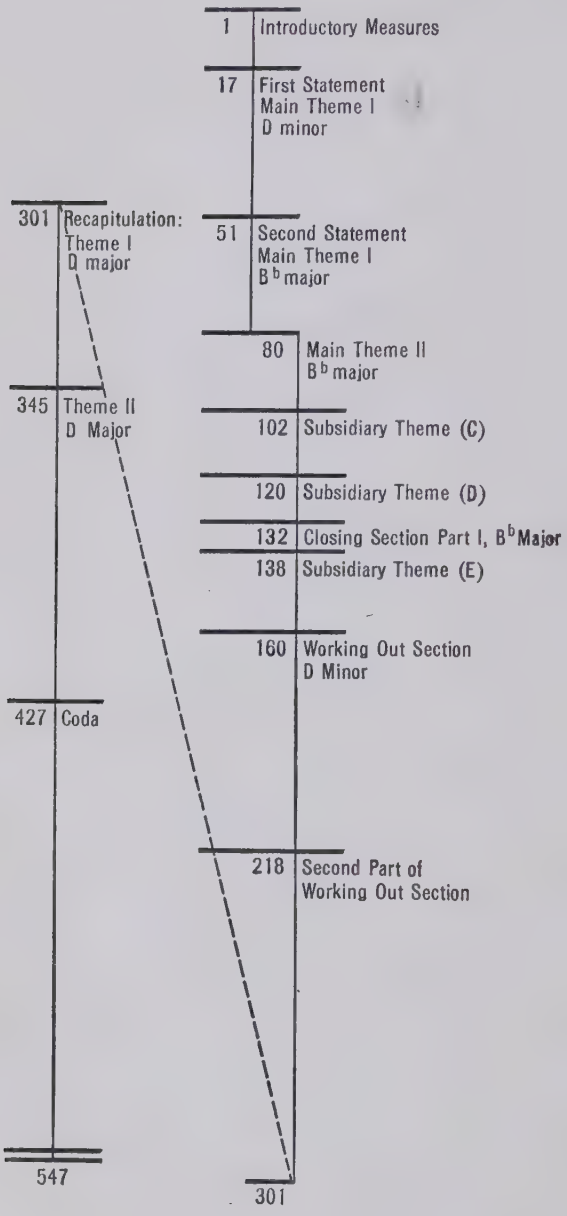
The Ninth is unquestionably the greatest of all symphonies not only because it is the final résumé of all of Beethoven's achievements, colossal as they are even without the Ninth, but also because it voices the message of one who had risen beyond himself, beyond

the world and the time in which he lived. The Ninth is Beethoven, the psychic and spiritual significance of his life.

In the first movement we find the bitter struggle he waged against life's adversities, his failing health, his deafness, his loneliness. The Scherzo depicts the quest for worldly joy; the third movement, melancholy reflection, longing,—resignation. The last movement, the "Ode to Joy," is dedicated to all Mankind.

First Movement—D minor

Allegro ma non troppo, un poco maestoso



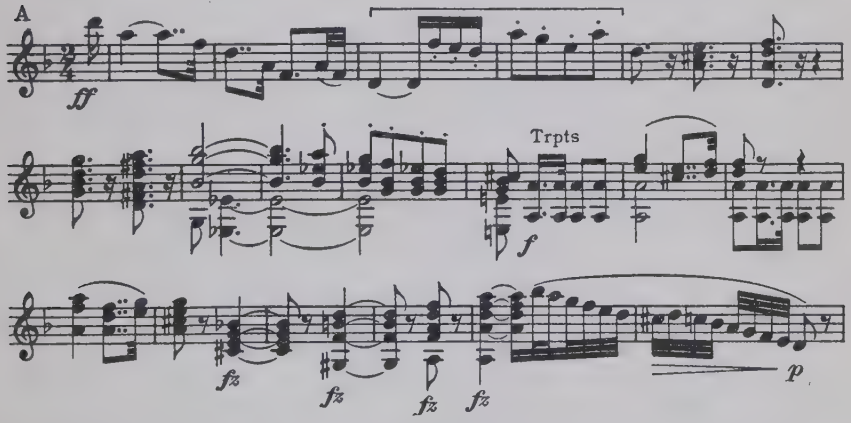
First Movement

Allegro ma non troppo, un poco maestoso

ANALYSIS

The Symphony opens with a very mysterious, hollow sound of the open fifth, in the 'cellos, second violins and horns, suggesting the vague or indefinable. The horns sustain this interval, very softly, while the 'cellos and second violins offer a *tremolo* of six notes to each quarter-note beat. Upon this foundation appear fragments of the principal subject, broken fifths and fourths, given out in turn by the first violins and by the violas together with the basses.

The vagueness and vastness of this beginning are gradually emphasized by added tonics and fifths, sustained progressively by the clarinet, oboe, and flutes. The theme fraction gradually embodies itself against this background, at first very soft, shadowy, but developing a *crescendo* with the eleventh bar, while the theme fractions become more animated and intense until six measures later, when the entire orchestra enters *fortissimo* with the announcement of the main subject, a very dramatic outburst on the broken *D minor chord:*

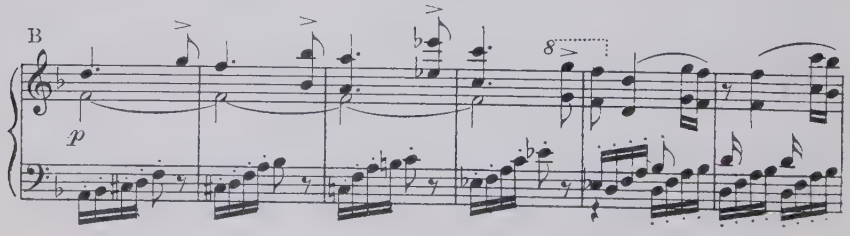


For the first four bars this main theme is a unison passage, but with the fifth measure it breaks into elemental harmonies. The theme now rises, bold and defiant, like the threatening hand of fate. In its

eleventh bar it is further energized by the commanding entrance of the trumpets and timpani, in a forceful rhythm. However, within a few bars there is a sudden *pianissimo*, anticipated by the downward rushing scale of *D minor* in some of the strings.

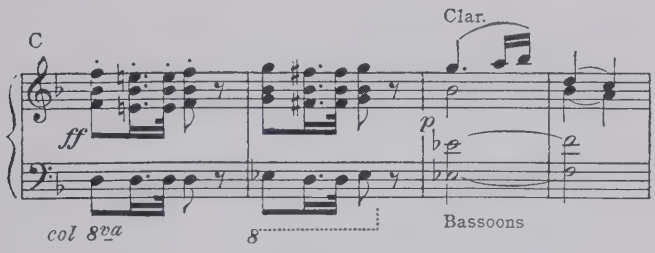
The introductory episode is now rather closely paralleled, this time on the open fifth, *d* and *a*, of the key of *D minor*, as compared with the *a* and *e* of the beginning. For the next nine measures the vague and tragic atmosphere of the beginning prevails, the theme of fourths and open fifths entering, as before, followed by another six bar *crescendo*, with a sudden turn from the key of *D* to *B flat major*, for the last two measures. Now comes the second sudden *fortissimo* quotation of the main theme (A) again in unison octaves by the whole orchestra, but now in *B♭ major*.

By means of a motive derived from the third and fourth measures of the principal subject (A), this episode is now further extended, and for the next seventeen measures rises to great dramatic heights, from which it finally sinks to *piano*. A soothing and comforting phrase of six measures is now reached in which the wood-winds and horns take turns in leading the melody against a throbbing rhythm in the strings. This forms a transitional episode, followed by the second theme:

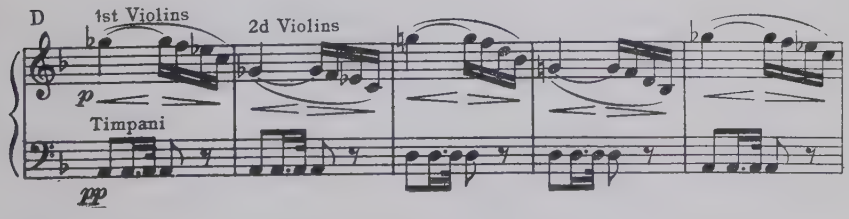


This melody, filled with passionate longing, is given out by the leading wood-winds against a background of pulsating sixteenth-notes in the strings, in unison, *piano* and *staccato*. After twelve measures the melody gains in emotional intensity, when the first and second violins take up its current against an ascending scale passage in the violas and 'cellos. A *crescendo* with all the wood-winds and horns leads to two very energetic chords. A sudden

piano all but silences the melodic current, when a new impetus is gained with the resumption of song-like scale passages in sixteenth notes, downwards in the wood-winds, upwards in the strings, with syncopated pulsations in the horns. An impulsive *crescendo* leads to a sharp rhythmic exclamation of two measures:

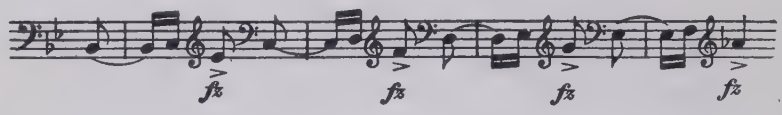


A plaintive phrase in the clarinet and flute follow this entrance of the first subsidiary to the second theme, but the threatening *fortissimo* returns, to be followed again by the tender, imploring phrase of two measures (C), this time in the first violins and flute, and slightly varied. The short incisive rhythm appears now in the violas and 'cellos, *pianissimo*. After four bars these instruments join the violins in a very mysterious sixteenth-note passage, stealthily and like creeping shadows. The sinister rhythm again appears, in the tapping of the timpani, while the upper strings and some of the wood-winds alternate in a one-bar motive, filled with melancholy longing:

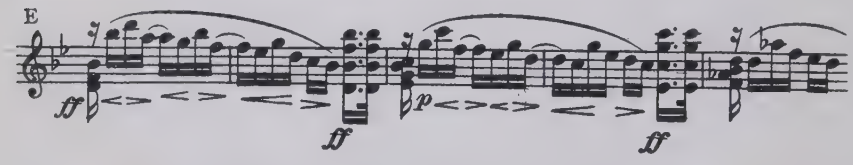


This, the second subsidiary to the second theme, grows more emphatic as a pungent *crescendo* rises in the 'cellos and basses, which, together with the bassoons, force their way through a maze

of passage work with a widely extended and strongly accented figure of six measures:



At last despair seems to have given way to new hope. The wood-winds sing out repeatedly a soothing phrase of two measures which is interpreted in free, or *recitando* style, against a throbbing rhythm in the third and fourth horns. Meanwhile the strings lend invigorating support to this strain with a rhythm of three chords, *fortissimo*, followed by one chord, *piano*. This thought is repeated four times, growing each time in expressive warmth:



Finally the orchestra is united in a *fortissimo* passage for which a broken *B flat major* chord offers the foundation on a basic rhythm:

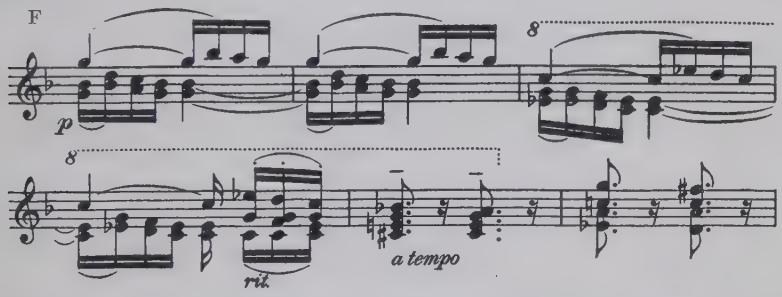
This closes the first part of the first movement, in hopeful meditation.

But it is not long before gloom again prevails, as a return is made to thematic elements of the beginning of the movement. The *fortissimo* turns suddenly to *piano* and two downward octave skips plunge the mood into dismal depths. The 'cellos, second violins, and horns again sound empty fifths, while the remaining strings project the disconsolate motive of fourths and open fifths.

After twenty measures the free fantasia section of the movement begins, first with the appearance of the principal subject (A) in the bassoon, and then, after two bars, in the flute, oboe, and clarinet, against rhythmic vibrations in the second violins and 'cellos,

theme imitations in the first violins and violas, short theme fractions in the basses, and a *pianissimo* harmonic background in some of the wind instruments.

The key for this portion of the working-out section, or development, is that of the subdominant, *G minor*. After eight measures there is another *fortissimo* exclamation similar to the one which ended the first section of the movement in its hopeful *B flat major*. But this one appears like a sinister outburst, founded on the diminished seventh chord on the leading-note, *f*♯, of *G minor*. It makes way, after four measures, for a plaintive episode, founded on a theme fraction which is derived from the third bar of the principal subject (A):

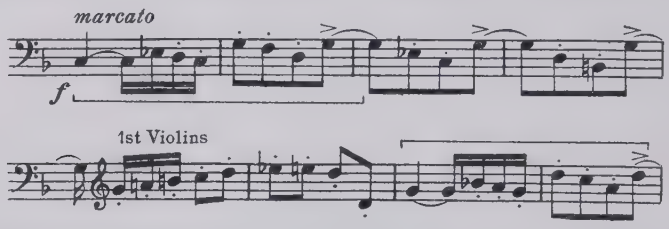


This appears solely in the wood-winds, with the oboe, and later the flute, leading, against the imitative accompaniment of the clarinets and bassoons. It terminates in the fifth measure with sighing chords which follow after a slight hesitation, before the very deliberate *tempo* is resumed.

Now the first violins and violas present the first main theme (A), still in the key of the subdominant, *G minor*. Three bars later this shifts to *C minor*, resting on the dominant of that key, with the oboe, clarinet and bassoon embellishing the theme. Soon a new *forte* is reached with a repetition of the *fortissimo* episode of four bars, heard previously on the chord of *G minor*, but now on the diminished seventh chord on the leading-note, *b natural*, of *C minor*. Then follows a repetition of the plaintive theme in the wood-winds, this time in the key of *C minor*, with the bassoon leading for two bars, then the oboe for the third measure, and the clarinet for the

remainder of the phrase. The sighing chords are then repeated by the strings, but turned into an onrush of despair, when, with the aid of the wood-winds in a violent passage of sixteenth-notes, a *crescendo* is obtained.

This leads to the second division of the free-fantasia section of the movement. The 'cellos and basses begin with the announcement of a seemingly new theme, but one which is in reality a free expansion of the third and fourth measures of the principal subject:



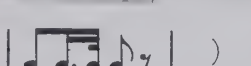
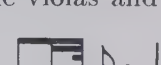
The theme is of strikingly determined and imperious character, and for the next thirty-five measures wholly occupies the episode in a relentless, rugged *forte*. It is treated in the manner of a free *fugato* appearing in various instruments or groups of instruments. Forceful accents and counter-beats in the horns, trumpets, and timpani enliven this division, and its continuity is broken only with the entrance of a softer passage, derived from the exclusive use of the third measure of the main theme (A). This appears first in the first violins, against an accompaniment, *piano* and *staccato*, in sixteenth-note figuration in all the other strings, and lightning-like responses in the wood-winds.

Much is made of this one-bar theme fraction as it is thrown back and forth between different groups of instruments. The passage is permeated with a feeling of despair and indescribable longing. Thus it surges along until the reentrance of the second theme (B), first in the key of *A minor*, in the wood-winds, and later in the key of *F major* in the 'cellos and basses. Again it returns, after four measures more, in the violins, in slightly altered form. Now, as the episode seems to lose itself in languorous reflection, an ominous shadow rises, attended by a tremendous *crescendo*, and the great climax of the first movement is at hand.

The passage is gripped by an intense *fortissimo* as the entire wind choir and the timpani sustain rhythmic chords against octave skips in the 'cellos and basses and the fourths and open fifths of the violins and violas. This climax is accomplished with astonishingly simple means—a chord of the sixth of *D major*, on *f♯*. The dramatic intensity is further heightened when, by a chord of the seventh on *b flat*, the tonality changes from *D major* to *D minor*.

The 'cellos and basses now hurl a counter-theme against the principal subject (A) as it appears, in turn, in the upper strings, wood-winds, and the first pair of horns. After thirty-six measures of apparent turmoil and confusion, the struggle abates. There is a *diminuendo* of two measures and the movement enters again upon an extensive period of meditation, the beginning of the recapitulation, the third division of the movement.

The latter opens with a restatement of the short modulatory phrase of six bars which anticipated the entrance of the second theme. We find this phrase again in some of the wood-winds and, two bars later, in the horns. It is now given out in the key of *D major*, a tonality which is maintained for the coming twelve measures, when it changes again to *D minor*.

With this change the music loses its hopeful mood and turns again to melancholy reflection. The sharp, incisive rhythmic motive () soon reappears with threatening force, answered by the imploring voice of the high oboe, and, after another violent outburst, by the flute. Just as in the first part of the movement, the violas and 'cellos turn now to a repetition of the rhythm (), *pianissimo*, this time against softly sustained harmonies in the wood-winds. There is a return to the mysterious, shadowy atmosphere, with the stealthy passage in sixteenth-notes by the strings and some of the wood-winds.

As in the first part, this is followed by the one-bar motive (D),

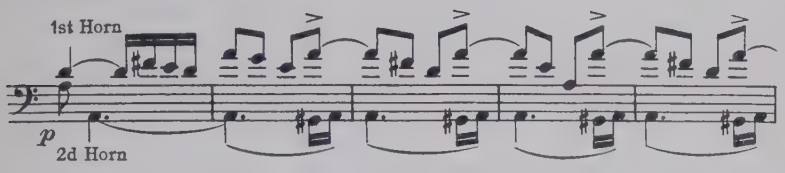
so plaintive in character, given in turn to the first and second violins, supported by solo wood-winds. Growing more and more emphatic, this episode develops a *crescendo* after four measures. Soon the first and second violins exchange rushing scale passages, against the other (the syncopated) one-bar motive, in the 'cellos, basses, and bassoons, which rises in sequence for the coming six bars. Once more this is followed by the two-bar phrase (E) in the wood-winds, interrupted by strongly accented rhythmic attacks in the strings, horns, and timpani.

Growing in intensity, the passage develops a *fortissimo* with the entire orchestra exclaiming a unison passage on the broken *D minor* chord, analogous to the one at the end of the first section of the movement, where, however, the almost jubilant *B flat major* was used, as compared with the dismal *D minor* which ends this, the recapitulative section of the movement.

A very elaborate closing section of one hundred and twenty-one measures follows, in which the astonishing craftsmanship and resourcefulness of Beethoven achieved one of their greatest triumphs. The dramatic force of the music is sustained throughout the long coda, and with it, the ever-present sinister undercurrent of longing and despair.

The coda opens with a very extensive restatement of the main subject (A) in *D minor*, given out by the first violins, with imitations in the first and second horns, flute and clarinet. Meanwhile the bassoon re-enforces the first violins in lower octaves. The second violins offer a vibrating harmonic background, with sustained notes in the oboes, and later, in the four horns. The 'cellos and basses present upward-moving broken-chord *pizzicati* in contrary motion to the main subject. After twenty-six measures a *fortissimo* is reached through a gradual *crescendo* of fourteen measures. Now the coda enters upon a period of renewed turbulence, steadily gaining in intensity. After sixteen measures more there is a moment of relief from the tension, a sudden *piano*, when the horn sounds a beautiful melody. The song of the horn is derived from the third and fourth bar of the principal subject (A), resting on the key of

D major. The second horn offers an ingenious pedal-point to the solo of the first:



This is not unlike the one in the Trio of the *Scherzo* of the Seventh Symphony.

At the same time, the solo-oboe, bassoon, and flute offer imitations. Eight bars later this theme is voiced again, in minor, by all the strings in three unison octaves, *piano* and very *staccato*, against the sinister knocking of the timpani and trumpets and the sustained dominant note (*a*) of the key, *D minor*, in the horns. The wood-winds continue the passage of sixteenth-notes, *staccato*. Gradually a *crescendo* arises, leading to a *forte* for one bar, a *fortissimo* for the next, and a *diminuendo* for the remainder of the episode of eighteen bars.

This leads to another quotation of the sweepingly descending phrase from the second theme, with a *crescendo* to *forte*. Then beginning afresh with a sudden *piano*, this phrase is the basis of downward and upward runs pressing forward in a new emotional onrush. This develops in force, rising to a *forte*. The momentum of the rhythm and emotion is finally halted with the entrance, in the wood-winds, of the very expressive two-bar phrase (F). The oboe leads again, pleadingly, and the same four sighing chords derived from the third bar of the main theme (A) enter. The lower strings respond, with the violas leading, against figures of four notes in some of the wood-winds. The violins enter in the next bar, and the four chords are once more repeated by all the strings and the oboe, with echo-like responses in the flute. This episode is followed by trembling passages in the lower strings and bassoons, while the timpani, trumpets, and horns, and then the wood-winds enter a solemn phrase, very *piano* at first, as if coming from a remote distance.

The music grows in volume, as gradually all the strings take up the trembling figure of the basses, and all the wind instruments and the timpani grow more emphatic, until, after eighteen measures, the last *fortissimo* of the movement is entered upon. With undiminished force the wind instruments give out a rhythmic succession of harmonies, at once elemental and dramatic, while the strings offer *fortissimo* tremolos of great sweep.

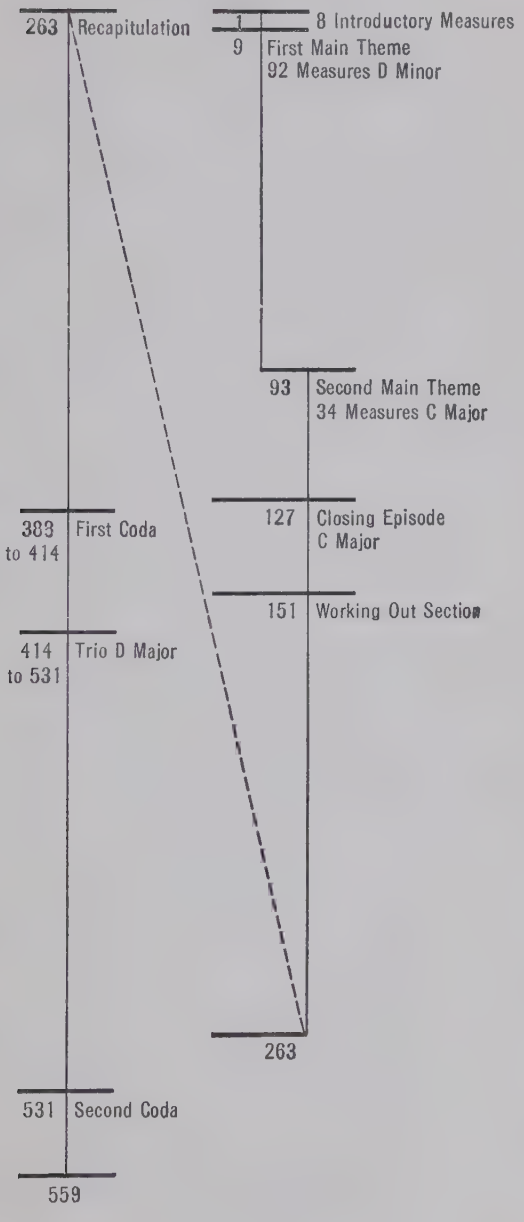
Then, after eight measures, the principal subject is once again thrown forth by the entire orchestra, more boldly defiant than ever. There are two rushing *D minor* scale passages, and the compelling logic of the last measures is even more emphatically brought out by a final, massive repetition of the third and fourth measures of the main theme (A), which ends the movement.

With it ends a dramatic tone poem, the title of which should be:

Beethoven.

Second Movement—D Minor

Molto vivace



Second Movement

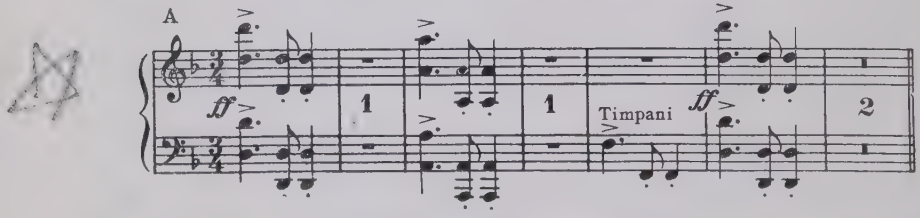
Molto vivace

ANALYSIS

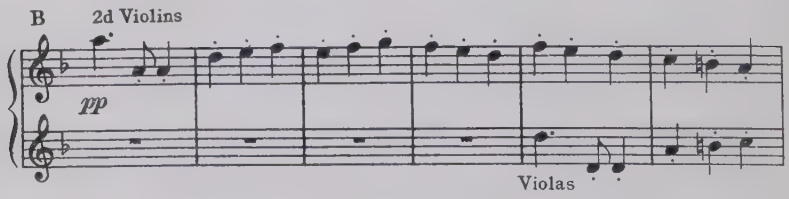
It is interesting to observe that Beethoven, in many of his compositions, shows a predilection for the use of short, crisp, rhythmic motives; and another of his most characteristic formulas centers around intervals of wide dimensions, preferably octave skips, intervals of the eighth. The last movement of the Eighth Symphony presents a typical example, for there a great deal is made of a skip in octaves throughout the movement.

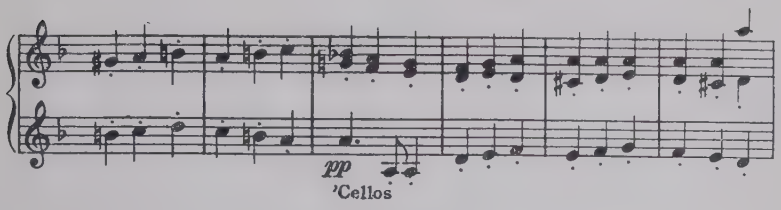
In the *Scherzo* of the Ninth Symphony, this interval plays an even more integral part. It dominates almost the entire movement, and such is its importance that the opening and closing measures contain only octave skips in unison.

At the opening of the movement there are four octave intervals in the eight measures which form the introduction to the *Scherzo* proper,—two for the strings alone, one for the timpani alone, immediately followed by one for the strings and wood-winds:



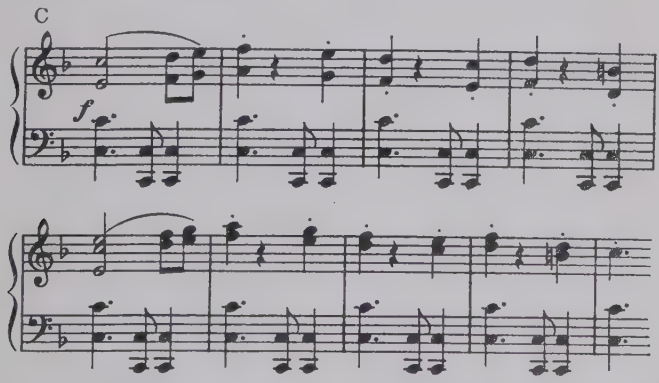
This is followed by the principal subject, a bright, terse phrase of four bars which appears first in the second violins and is then turned over, *fugato*-wise, to the violas, next given to the 'cellos, afterward to the first violins, and lastly, to the basses, while each preceding voice continues on its way.





In the wind instruments, tripping *staccato* notes appear for the first quarter-note of each bar. The entire theme and its *fugato* exposition are given out *pianissimo*. A *crescendo* develops, thirty-six measures after the appearance of the main theme (B), followed, twelve bars later, by a restatement of the principal subject *fortissimo* by the entire orchestra except the three trombones. A brilliant exposition of the main theme (B) leads, after twenty bars, from the original key of *D minor* to *C major*.

A short transitional period now begins with an exchange of octave intervals between the second and first violins, and, after eight bars, the violas. The skip is always founded on the same rhythm (A), but this time is subordinate to a melodic phrase in some of the wood-winds. Eight bars in length, it is repeated with a *crescendo* for the coming eight measures, and now connects with the announcement of the second theme:



This is a jubilant melodic phrase, given out *fortissimo* by all the wood-winds with the partial support of the four horns, against the octave skip in all the strings. After sixteen measures the strings

come to a rest while the wind instruments take up the interval of the eighth in a two-bar phrase of extended range. To this the strings respond with another two measures until four bars later there is a sudden *piano*. The strings present a very melodious phrase of six bars, after which the wood-winds and horns, with a *crescendo* of four bars, bring in another joyful *forte*. Here a short two-bar phrase is given out repeatedly by the wind choir and the strings.

A sudden *pianissimo* is reached after twelve measures, when the strings embark upon a downward progression of chords of the sixth, in quarter-notes, with the basses on a pulsating low *g*, the dominant of the key of the second theme (C), while some of the wood-winds offer a gracefully ascending scale figure. The first part of the *Scherzo* ends with repeated suggestions of the octave skip given out by the strings and wind instruments in turn, *pianissimo*.

The second part of the movement (the development section) begins with a modulatory episode of the octave interval in which there is a deliberate and very ingenious shifting of keys. There is a *crescendo* in the twenty-six measures of this passage, during which the interval is thrown back and forth between the strings and the wind choir with ever-increasing volume. Finally, a *fermata* is reached, *fortissimo*, on the unison *b*.

There follows a most interesting development of the main theme (B), based this time on a rhythmic unit of three bars, in contrast to the four-bar meter of the first part. Beethoven calls attention to this in the score, by the direction: "*Ritmo di tre battute*"—"rhythm of three bars." Again the main theme (B) is treated in *fugato* fashion, with a grotesque entrance by the bassoons, then in turn by the oboe with clarinet, in octaves, followed by the first bassoon and flute.

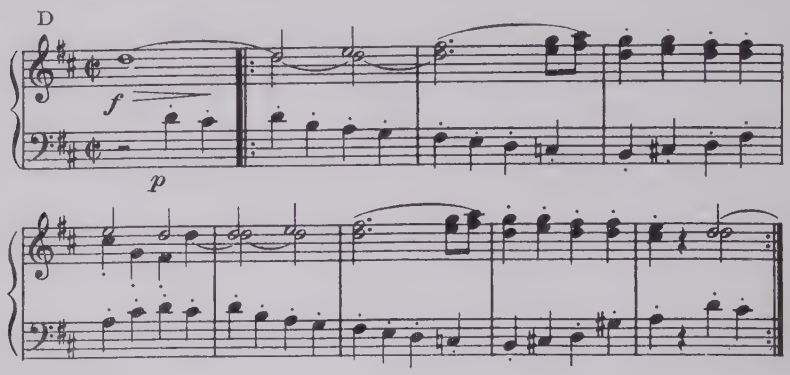
Again, a master-stroke,—the octave skip as a solo for the timpani, just as in the fifth measure of the introduction. This appears in a sudden *forte* against the *piano staccato* in the wood-winds, which now supplement the timpani in the repeated free presentation

of the first measures of the main theme. The strings continue to offer sprightly *pizzicati*. The timpani solo occurs five times, the last time, jestingly, entering one bar later than its turn. The flute, oboe, and bassoon and in turn the trumpet and horns, continue the octave skip, followed shortly by the resumption of the four-bar meter, "*ritmo di quattro battute*," in place of the three-bar units.

Now the octave skip recurs more freely, but in the remotest *pianissimo*, until an eight-bar *crescendo* ensues, during which the interval of the eighth comes more and more into evidence after being sounded by the horns and timpani. These, with the trumpets, finally bring this motive to a *forte*, which leads through *più forte* to *fortissimo*, joined by the whole orchestra.

A brilliant *fortissimo* statement of the main theme (B) follows in the original key, *D minor*, for twenty-four measures. The phrase which anteceded the second theme in the first part of the *Scherzo* is now suggested. This episode is now considerably extended, and is then followed by a joyful and exuberant re-entrance, *fortissimo*, of the second theme (C), now in *D major*. After twenty-four bars, there is another sudden *piano* phrase, similar to the one in the first part, and, after ten measures, a new *forte* episode, of twelve bars, is reached.

The second part of the movement closes with a sudden *pianissimo* when the upper strings and the leading wood-winds engage in ascending and descending intervals belonging to the dominant seventh chord of *D minor*. Meanwhile the 'cellos and basses play, in light *staccato*, the fundamental of the chord, the note *a*. The first ending which the score provides is always omitted, while the second has a *fermata* in the eighth measure, on the *fortissimo* chord of the dominant, *a*, held by almost the entire wind choir. There is a *pianissimo* reference to the main theme, with a quickening of the *tempo*, and a *crescendo* of eight measures. This is followed by a *presto* onrush of octave skips, *fortissimo*, in double time, for two bars, anticipating the rhythm of the Trio or third part of the *Scherzo*, which is now entered upon:



The trio theme is eight measures in length, presenting a melody typically Slavic in character, and strongly resembling a roundelay. Beethoven's fondness for Russian or Slavic folk-songs is well known, and he made use of some of them in several of his string quartets. It may be, therefore, that this trio melody is also of Slavic origin.

However, the "roundelay" is treated in Beethoven's most ingenious manner. The oboe and clarinet sing out the theme to the accompaniment of their mates and a rollicking passage of quarter-notes in the bassoons. After a repetition of these eight measures, the strings enter with a graceful melody, also eight bars in length, in which the theme is given to the violas and 'cellos, with the clarinets for support. After a repetition of the foregoing, the theme (D) appears again, this time in the solo horn, while the second horn sustains the pedal-point on *d*. The romping figure of the bassoons now appears in the strings, and, after sixteen measures, the horn turns the theme (D) over to the first bassoon.

The latter carries the theme in the key of the dominant, *A major*, with the second bassoon holding the pedal-point, *a*, and the oboe taking the quarter-note figure, *piano staccato*. This time there is no repeat for the "roundelay," which ends with its sixth bar, when the oboe turns the rollicking phrase into a counter-figure of graceful melody. This is accompanied by sustained harmonies in the clarinet, bassoons, and the second horn.

After fifteen measures, the Trio melody is transferred to the high flute and all the violins, while the quarter-note figuration rests

with the lower strings and bassoons and is no longer a unison passage, but, instead, one of consecutive thirds and other harmonious intervals. The horns sustain the dominant, *a*, almost throughout the sixteen bars of this period, and for the last eight bars the Trio theme (D) rises to a bright, joyful *forte*.

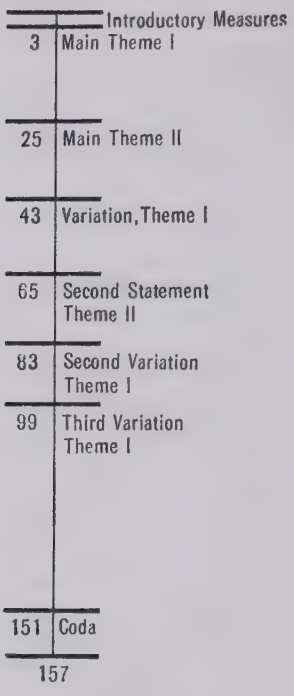
The entire second part of the Trio, sixty-nine measures, is now repeated, followed by a transition of forty bars which joins the Trio to the *Scherzo* proper. The theme (D) is given to the clarinets, violas, and 'cellos, with even the third trombone supporting the melody, while the quarter-note figuration is offered by the flute, oboe, and bassoons, against the long-sustained pedal-point in the horns, violins and basses. The Trio song is now extended and rises with the thirteenth bar to a *forte*, where chords of the tonic and dominant change in droning manner, almost like the elementary harmonies produced on an accordion.

The foregoing sixteen-bar period is repeated, in part, and freely, with extension, followed by the last eight measures of this episode. The quarter-note passage is transformed finally into a very tender phrase, given out by the violas and 'cellos and answered by the first, and later the second, violins, against softly sustained harmonies in the wind choir. The latter finally rests on the tonic chord of the sixth and fourth of *G minor*, with the low *d* sustained in the basses. The chord seems to vanish in the distance on a *fermata*.

Suddenly, without pause, the octave skips of the beginning enter, *fortissimo*, whereupon the entire *Scherzo* is repeated. The repetition extends as far as the beginning of the Trio. All the strings sustain the ground-note, *d*, in a five-octave unison, while the upper wood-winds start once more the cheerful Trio melody, or "roundelay," against the rollicking passage in the bassoons. A very abrupt pause follows after the seventh measure of the Trio theme (D) and the *Scherzo* ends very impulsively with a *forte* progression of unison octave skips, the first note emphasized, *fortissimo*.

THIRD MOVEMENT—B♭ major

Adagio molto e cantabile



THIRD MOVEMENT

Adagio molto e cantabile

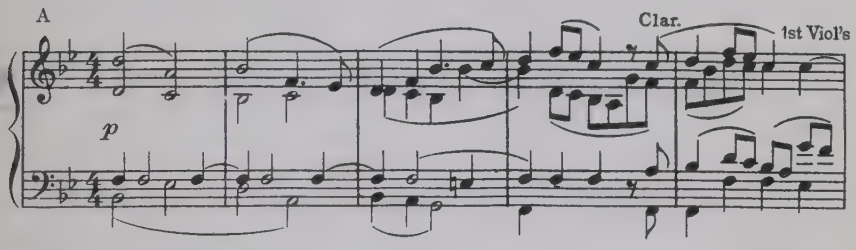
ANALYSIS

The first movement of the *D minor* Symphony, with its atmosphere of despair, the anguish of a lonely man; the second, with its maddening chase for worldly joys,—how could the struggle expressed in these two movements find redemption and deliverance other than in the pure and soothing strains of an *Adagio* such as only Beethoven's genius could inspire? In the *Adagio* to the Ninth, he has set down his innermost thoughts, a deeply moving message of purest, world-removed longing.

The *Adagio* is built along the lines of the *Lied* and presents a

steadily moving, endless melody. The "*Lied*" itself is a poignant song resembling a prayer. It is followed by the second theme, a graceful passage, given twice, first after the principal theme and again after the first variation.

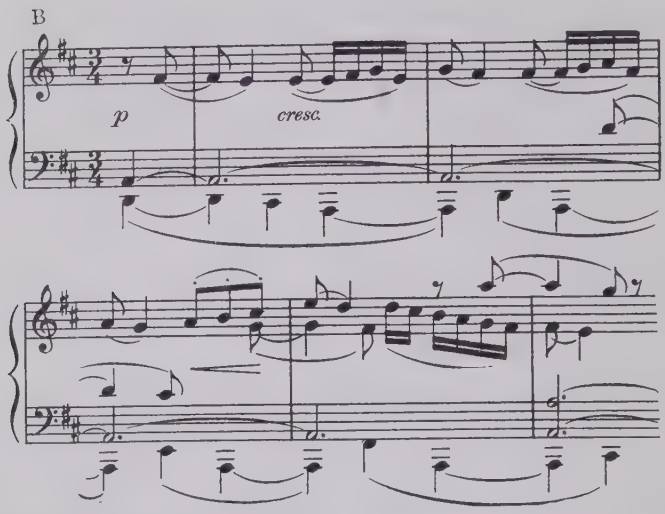
The movement opens with an introduction of two measures, played by the lower wood-winds, the bassoons and clarinets alternating, against a soft harmonic background in the second violins, violas, and 'cellos. The main theme begins with the third bar, in the first violins:



This song consists of four phrases of four measures each. The sequence of expression, interrupted at the end of each phrase, gives an impression of prayer-like reverence, the effect of which is further heightened by the repetitions of the last four or five notes of each phrase, like a response. The theme itself is sung by the first violins, against soft harmonies in the second violins, violas, and 'cellos, while the responses are given out by the lower wood-winds and horns.

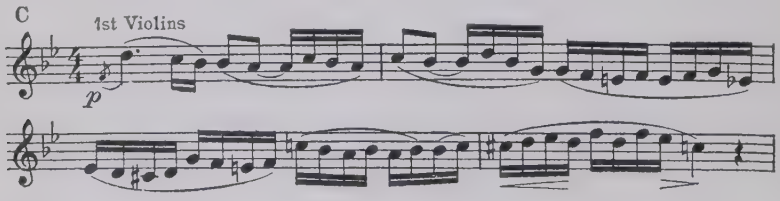
After the full statement of the main theme the wood-winds elaborate upon the end of the "*Lied*," as if in devout meditation, with the first clarinet leading, against a rhythmic background in the second clarinet, bassoons, and horns. At the same time the upper strings offer tender arpeggios, and the remaining strings support the harmony. Even the timpani present a solo in a *piano* touch of two notes, the high *f* and low *b flat*. In the sixth bar of this refrain or supplementary closing phrase to the "*Lied*," there is a shift of tonalities from *B flat major*, the original key of the movement, to *D major*.

The second theme now enters in 3/4 time:



This haunting melody appears throughout its duration of sixteen measures in the second violins and violas. It consists of two eight-bar periods and has for a background low sustained notes in the 'cellos and a free moving figure in the basses and the second bassoon. The emotional eloquence of this theme is further increased by short imitative entrances of the leading wood-winds, and upon its repetition the phrase grows in fervor and warmth of expression through the appearance of a counter-melody in the first violins.

After the repetition a two-bar transition follows, during which the key of *D major* shifts back again to *B flat.* Following a short *fermata* the first violins introduce the first variation of the main theme and carry it for sixteen bars:



Twenty-two bars in length, this variation presents the main theme in embellished form. Again the clarinets and bassoons, with the horns, offer responses at the end of each period as they did in the

first statement of the main theme, but with greater intensity, in keeping with the more animated character of the variation.

After the sixteen measures allotted to the variation itself, the wood-winds and horns again intone a refrain, similar to the one heard after the first statement of the principal subject (A). Again the timpani beat the soft *f* and *b flat*, and the upper strings offer arpeggios, *piano*, with the 'cellos and basses for a foundation. In the fifth measure of the refrain, the harmony changes from the chord of the dominant seventh of *B flat*, to the major chord on *d*, as before, but used this time as the dominant chord of the key of *G major*.

With this new tonality the up-beat of the second theme enters, in 3/4 time, as before, but in *G major* in place of *D major*. The second subject is brought forward by the flute, oboe, and bassoon in unison octaves, against the sustained dominant of the new tonality, the note *d*, in the horns, with diatonic chord intervals in the lower strings, while the upper strings confirm by fragmentary imitation the main theme in the wood-winds. Various *fioriture* enhance the moving charm of this phrase in its repetition. The second bassoon offers progressions of thirds and sixths to the main theme in the first flute and the first bassoon, and the second flute enters a sustained *d*, with a soft eighth-note rhythm of octaves in the horns. The first violins respond with counter-theme phrases, against airy *pizzicati* in the second violins and violas, while the 'cellos play a deeply resounding passage on low notes, with the support of the basses, *pizzicato*.

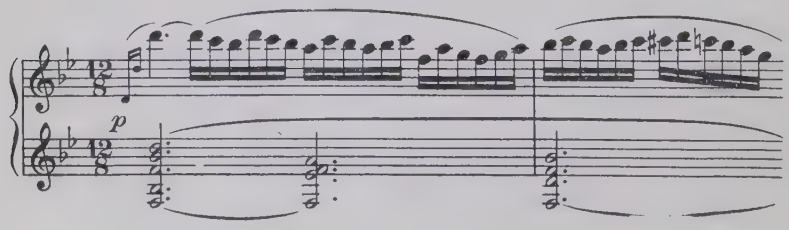
Again there follows a transition. The key changes from *G major* to *E flat major* as the movement enters upon the second variation of the "*Lied*" (A), returning to *adagio* and 4/4 time, in place of the *andante moderato*, 3/4 time, of the second theme. The melody appears in the first clarinet, and the sixteen bars of the episode are imbued with sentiments of profoundest yearning. It is developed within the confines, essentially, of four harmonic voices—a quartet for wind instruments: two clarinets, bassoon, and horn. The clarinet leads the melody for two measures, after which the first notes of the theme are turned over to the horn for repetition.

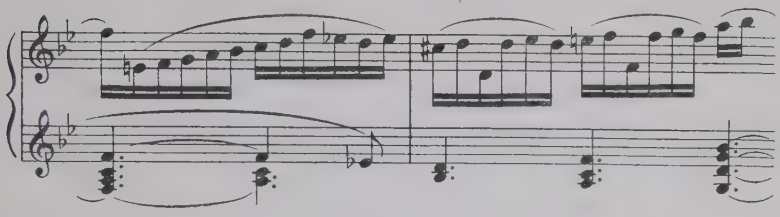
The clarinet continues the expressive phrase, while the horn, after the two opening bars of the "*Lied*," descends to low, deep notes, and the bassoon joins both clarinets in expressing melodious sentiments.

Now the horn appears again in its upper range, in a soft syncopated phrase, while the solo flute supplements the clarinet. In this way sentiments of compelling beauty are exchanged by these instruments, to the accompaniment of harp-like *pizzicati* in all the strings save the basses. These *pizzicati* form a very important part of the episode, given out in turn by all the strings, first in eighth-notes, then in triplet rhythm, first on single notes, then in broken chords, always imitative of a passage for harp.

In the fourteenth bar of this episode the solo horn enters an ingratiating phrase, founded on the scale of *C flat major*, and in the next two measures a *crescendo* emphasizes a new modulation. Supported by the second flute and two more horns, the tonality changes, through the chord of the dominant seventh of *C flat major*, back to *B flat major*.

With this the movement enters upon the third and last variation of the main theme. There is no change in *tempo*, as indicated by *lo stesso tempo* (the same time) in the score. However, the 4/4 time of the *adagio* is now divided into 12/8, anticipated by the *pizzicato* triplets of the strings in the preceding episode. The third variation is again solely carried by the first violins, and consists of a graceful delineation of the *Lied* melody, analogous to the one of the first variation, but more intense, as if moved by a deep, inward longing. The solo flute, oboe, and bassoon sing the "*Lied*" to the arabesque-like ornamentation in the first violins with the harmonic support of the other wood-winds and horns:





Pizzicati by the other strings, and gentle beats on the timpani supply the balance of the accompaniment in this remarkable passage. Twenty-two measures in length, it rises to exalted heights in an unbroken current of melodic expression. The figure in the first violins winds its way as a counter-part to the *Lied* theme in the wood-winds. It prevails throughout the entire episode, and its flow is interrupted only for a short time, when a refrain, at the end of some phrase of the "*Lied*," is intoned by several wood-winds and horns. In the last measure of the episode there is a *crescendo* rising to a *forte*, and now the entire orchestra bursts into a strongly accented rhythmic motive on the chords of the tonic and subdominant, with a fanfare-like exclamation of all four horns, trumpets, and timpani, suggestive of the sublime thoughts of a man who had risen above his world.

The coming two measures imitate the first two notes of the main theme (A) with softly sustained harmonies, and the first violins enter upon further extensions of this variation of the main theme, always with a melodic and harmonic background of some of the wood-winds and horns. In the eighth measure another *forte* in the full orchestra is reached with a repetition of the striking rhythm on the chords of *E flat* and *B flat major*, again emphasized by the fanfare in the brasses and timpani. This is followed by the sudden entrance of a chord of *D flat major*, suggestive of the great, solemn tones of an organ.

The fanfare rhythm of the brasses is continued in the second violins, against a faint suggestion of the first two notes of the "*Lied*," extended by the flute and oboe. These two bars are freely repeated in the key of *E flat minor*, through which the original key of *B flat major* is resumed. The first violins and

leading wind instruments exchange melodic phrases of profound longing.

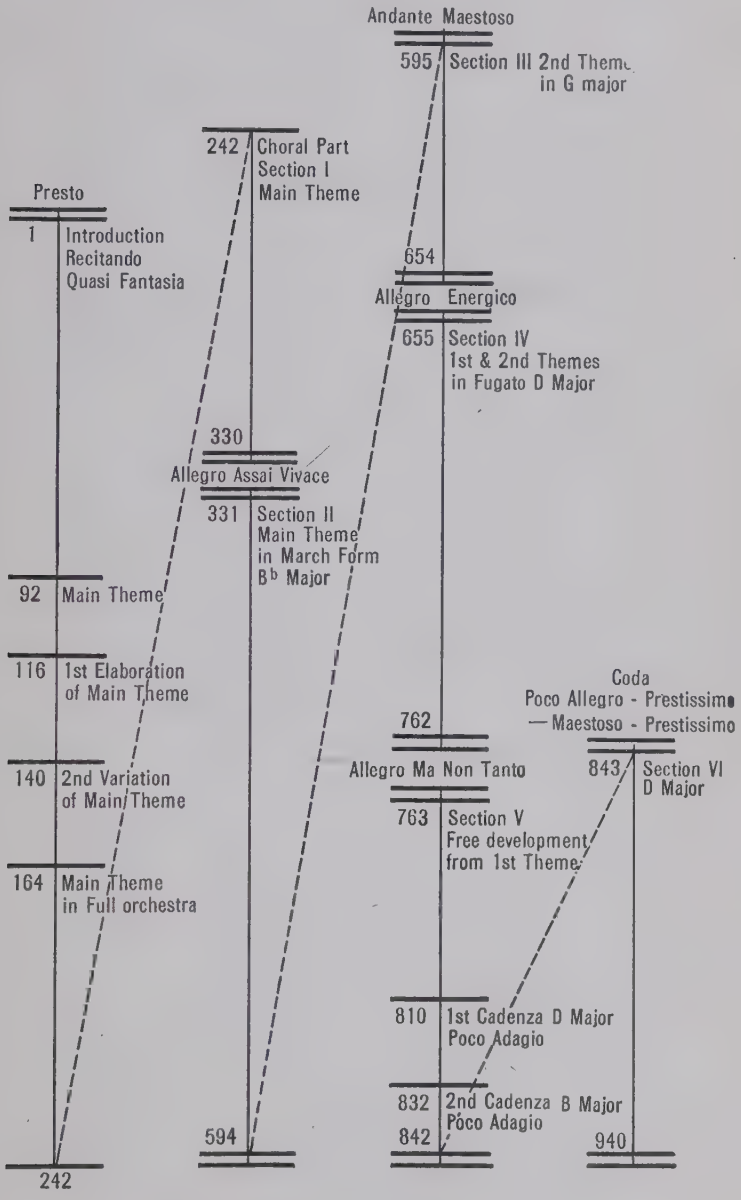
Thus the third and last variation of the "*Lied*" culminates in a *fortissimo* exclamation on the dominant seventh of the original key. A quick *diminuendo* ensues and the first violins develop the chord of the dominant seventh into an expressive melodic phrase, first ascending to the high *e flat*, then descending, against softly pulsating chords in the other strings and the wind instruments. The next few bars deepen the sentiment of the phrase as again the leading violins carry the melody to the high *e flat*, in an expressive *forte*, ending the third variation of the movement with a descending scale-like passage in *diminuendo* to *piano*.

This is followed by the closing section of the movement. A *tremolo* in the second violins and violas is supported by a rhythmic motive in the horns and timpani, against *pizzicati* in the 'cellos and basses, while the clarinets and bassoon utter harmonies which, indescribable in their emotional depth, seem to belong to another realm.

In this manner the movement closes a few bars later. Far removed from the earth-bound, it approaches spheres of which Beethoven must have beheld a radiant vision. This inspiration of his genius will always remain one of the most moving revelations in the realm of music.

Fourth Movement—D minor

Choral Finale—Schiller's *Ode to Joy*



Fourth Movement

Choral Finale—Schiller's *Ode to Joy*

PRELUDE

With the *Adagio* Beethoven had written his last purely orchestral composition and was now reaching for a Finale which would be in harmony with the three movements already completed. The question, therefore, of a fitting last movement to the Ninth Symphony was undoubtedly a matter of grave conjecture with him. He must have felt that the *bravura* of the conventional Finale would have been decidedly out of place and that he must either end with the *Adagio* or set forth a finale movement of extraordinary scope and grandeur.

Genius, craftsmanship, and resourcefulness are combined in the molding of the Finale, so that even today, after the space of more than a century, it stands unsurpassed and unrivalled, a towering monument to Beethoven and to music. It represents not only the final approach to a colossal achievement and the fulfilment of the highest artistic ideal, but it conveys a profound spiritual message in its glorification of mankind.

In his plans for a Finale, Beethoven must have come to the conclusion that in the first three movements of the Ninth he had exhausted the possibilities of orchestral expression to such an extent that only through the added medium of the voice could he adequately convey his ideas for a fitting climax to this great work. Thus he came to choose for a text for the Finale a piece of poetry with which he had become familiar in his youth, Schiller's *Ode to Joy*, which offered at once a logical and opportune conclusion to a symphony of such scope and significance.

How firmly the plan of amalgamating the vocal and instrumental elements took possession of Beethoven is shown in the superb construction of the Finale. The purely instrumental character of the music, so clearly in evidence in the first three movements, now gives way to a *recitando* manner of expression. This is shown in the famous recitative for 'cellos and basses in the beginning of the

movement. Throughout the entire Finale this mode of expression is retained, and the orchestral idiom is no longer self-reliant or independent but has become subordinated to the text of the poem.

The *Presto* begins with an extensive orchestral introduction in free, rhapsodic form, in the course of which the principal themes of the three previous movements are quoted again. These quotations are connected with narrating, or *recitando* phrases in the 'cellos and basses, paving the way for the first statement of the "Ode to Joy."

After an elaborate exposition of the Ode or Hymn, used as the main theme of the entire Finale, a climax is obtained with a repetition of the opening measures of the introduction, which marks the beginning of the vocal part of the movement. From then on, the Finale is a faithful portrait of the lines of the poem as they are depicted by individual or choral voices.

ANALYSIS

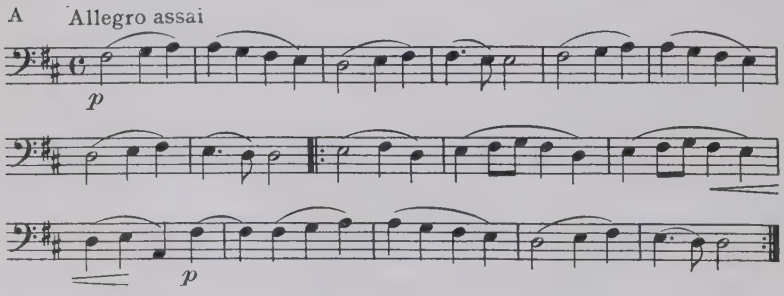
A violent onrush is heard at the beginning of the movement. It is given out by the wood-winds, horns, trumpets and timpani, and is founded on the low *f*, the bass-note of the chord of the sixth of *D minor*. After the first crash, this eruptive outburst consists of a broken *D minor* chord, for four bars, ending with a semi-chromatic passage of two bars and two quarter-notes. In the next measure the 'cellos and basses start an animated melodic phrase of eight bars, a free and deliberate episode in the manner of a recitative.

These recitatives convey Beethoven's intentions concerning the introductory section of the Finale, which should be considered as reflective or reminiscent. The frightful outburst of the beginning voices once more the despair at the crushing power of fate. This is followed by a recitative in the 'cellos and basses, offered as a reflection. There is another ferocious onrush, even more violent than the one at the beginning, whereat the reflection in the lower strings follows again, in a second response, which is followed in turn by a quotation of the beginning of the first movement, with its foreboding fragments of the main theme, fourths and open fifths depict-

ing the fatal undercurrent that Goethe so poignantly expressed in the words: "*Entbehren sollst Du, sollst entbehren!*"—renounce thou must, renounce.

Now the 'cellos and basses enter with a third interrogative recitative. The answer is presented in a quotation of the main theme of the *Scherzo*, the Quest for Worldly Joy. This is rejected by the 'cellos and basses in the fourth *recitando* reflection, and thereupon a quotation of the opening bars of the *Adagio*, the third movement, is brought forward. The fifth *recitando* phrase in the lower strings starts out softly, hesitatingly, but apparently gains confidence in the next few measures, when, as from a distance, sounds the beginning of the "Ode to Joy." Once more the 'cellos and basses burst forth in recitative.

And now the second part of the Introduction is at hand as the lower strings intone the "Ode to Joy," *piano*, as a unison passage, without accompaniment. The Ode is a hymn-like melody, twenty-four measures in length, simply constructed on the diatonic intervals of the *D major* scale. It lies almost entirely within the range of a fifth, from *d* to *a*, with the exception of two bars, the twelfth and the twentieth, where the lower octave of *a* is touched in passing:

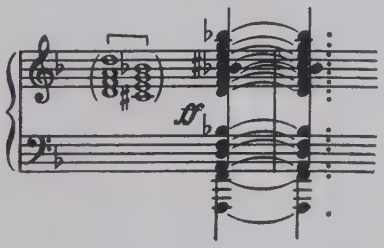


After the initial statement of the theme comes its first repetition, in which the Ode is presented as a *cantus firmus* in counterpoint of three voices. The theme is given out by the violas and 'cellos, against the freely moving voices of the basses and the bassoon. After twenty-four measures the second repetition follows, with the Ode as a *cantus firmus* in four-voiced counterpoint. This time the

first violins sing the theme, while the other strings move about independently, with the bassoons entering occasionally for the support of the melody in the lower octave. In the seventeenth measure a *crescendo* of eight measures begins, which prepares the *forte* for the last repetition of the Ode in this section of the movement.

Now almost the entire orchestra bursts forth in a very impressive and sonorous statement of the Hymn. The melody is carried by the wind choir, against a strongly accented rhythm in the unison strings and timpani. After the twenty-four measures allotted to the Ode its melody is further extended, as the first violins join the leading wind instruments in a development of its contents.

This gains in intensity by the use of very animated sixteenth-note passages in the second violins and violas, and short snatches of arpeggios in the first violins. Much joyful excitement prevails for some time, and finally a climax of two bars is attained on the chord of *A major*. This is halted by a sudden *piano*, when the flute and violins give out a soft, subdued melodic phrase, hesitatingly, almost pleadingly. But after three bars a joyous, impulsive mood again prevails. There is a jubilant exclamation, which is interrupted by the roll of the timpani, followed by a deafening crash, similar to the one at the very beginning of the movement, but given out this time by the entire orchestra, except the trombones. It is of cataclysmic violence, as all the notes of the harmonic minor scale clash. A rush of *staccato* eighth-



notes follows, based at first on the broken *D minor* chord, and then changing again to semi-chromatic intervals, as in the beginning. Two short quarter strokes end this episode and with it the first section, or orchestral introduction to the "Ode to Joy."

From now on the vocal element dominates the movement. The choral section consists of six divisions which are governed by the sentiments of Schiller's poem. Beethoven did not adhere closely to the original text, nor did he use it in its entirety.

After the last chaotic outburst in the orchestra, a baritone solo enters, disapprovingly:

"O brothers, these tones no longer! Rather let us join to sing in cheerful measures a song of joyfulness!" This part of the text is Beethoven's, not Schiller's.

The phrase for baritone solo bears resemblance to the first recitative for 'cellos and basses in the opening of the Finale. It is given out in the same form and the accompaniment consists partly of short, decisive chords from the full orchestra except the trombones. Four measures connect the foregoing to the Hymn, and the second and fourth bar of the short transition bring exclamations of "Hail thee!" in the baritone solo and the basses of the chorus, alternately.

Now follows the theme of the Ode (A), the first and second stanzas of which are presented as baritone solo, for sixteen measures, and then the altos, tenors, and basses enter with the refrain of the last eight measures. A short four-bar interlude follows, after which the alto, tenor and baritone of the solo quartet intone the third and fourth stanzas, joined by the solo soprano in the fifth measure. The full chorus joins this time in the refrain of eight bars.

Another interlude of four bars follows in the orchestra and then the solo tenor and baritone sing the fifth and sixth stanzas of the Hymn. In the fourth bar the solo alto, and in the eighth, the soprano, join the other solo voices. The theme is now presented in the form of a variation in gracefully moving eighth-notes, against an airy accompaniment by a few instruments in the orchestra. The entire chorus repeats the last eight measures of the variation, with modifications in the part writing in the subordinate voices, and then the string instruments join in the presentation of short, articulate chords, while most of the wood-winds lead in a transitional episode, ten bars in length. This ends in a long *fermata* on the notes *a* and *f*, the leading-note and fifth of the tonality for the coming second

division of the choral part of the Finale. The six stanzas of the Ode used in the first section are these:

"Hail thee, joy! from heaven descending,
Daughter from Elysium!
Ecstasy our hearts inflaming,
To thy sacred shrine we come.

"Thine enchantments bind together
Those whom custom's law divides;
All are brothers, all united,
Where thy gentle wing abides.

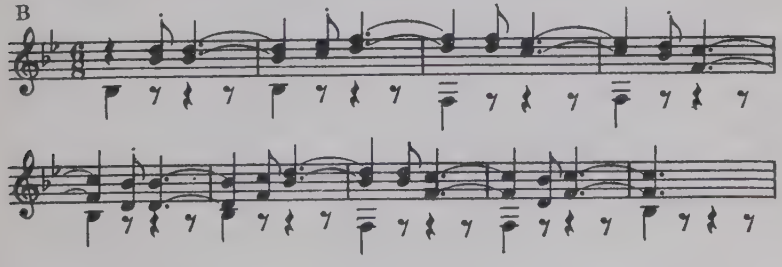
"He whom fickle fortune blesses,
Giving friendship firm and strong,
Who a loving wife possesses,
Let him join our joyful song.

"Even he to whom one being
In the whole world may belong,
He who never knew this, weeping,
Let him leave our happy throng.

"Pleasures every creature living
From kind Nature's breast receives;
Good and wicked, all are walking
In the rosy path she leaves.

"Vines and kisses she is giving,
Friendship, fearless of death's hand:
E'en the worm has joy in living,
While near God the cherubs stand."

The second section, *Allegro assai vivace, alla marcia, B flat major,* 6/8 time, is a joyous march which starts with low rumbling notes in the bassoons, double-bassoon and bass drum, *pianissimo.* After twelve measures the march theme is announced by the piccolo, clarinets, and, later, the oboes and two horns. It is a variation of the main theme (A) and closely follows its melodic current:



The wind instruments carry the theme almost exclusively, except for echo-like entrances in the upper strings and 'cellos.

After forty-four measures of orchestral prelude, the solo tenor enters with the following text:

"Joyful, as His suns so glorious
Fly through heaven day by day,
Hasten, brothers, on your way
Like a hero, e'er victorious."

Throughout this entire section the wind instruments continue with the march theme. The martial effect of the accompaniment is increased by the use of three percussion instruments, the bass drum, cymbals, and triangle. Thirty-seven bars after the beginning of the tenor solo, the tenors and basses of the chorus join. The section ends brilliantly, connected closely with another interlude for the orchestra in which the theme of the march (B) is developed in forceful and striking style. It is thrown back and forth with great turbulence and for eighty-six measures the orchestra seethes with activity, all of which, however, predicts a joyful conclusion.

Finally a pedal-point is reached on the note *f sharp*, given out in a unison octave skip in all the strings and the bassoons, and as a reiterated octave in all the other wood-winds and the horns, in a broken and heavily accented rhythm. After the eighth bar the horns alone continue the rhythm on *f sharp*, with a *diminuendo*, after which the oboes and bassoons sound the first two bars of the "Ode to Joy," in the key of *B major*, with the *b* continued in the strings, *piano*. The horns resume their rhythm, after which the first two measures of the Ode are re-introduced, this time in *B minor*, *pianissimo*.

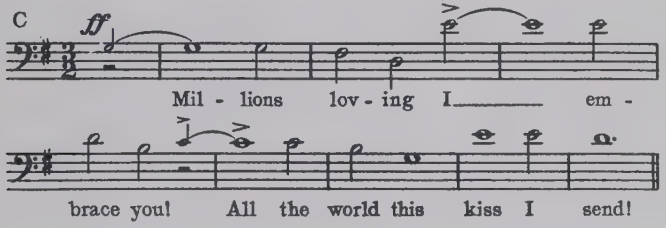
Another statement of the broken rhythm follows, in the horns on *f sharp*, *pianissimo* for four measures. After a sudden *crescendo* of two bars and another anticipation of the first two measures of the Ode, the entire chorus and almost the whole orchestra enter, *forte*, with a very brilliant restatement of the Ode. For this the first two stanzas are repeated as text.

A four-bar transition moves the ground-key, *D major*, to that

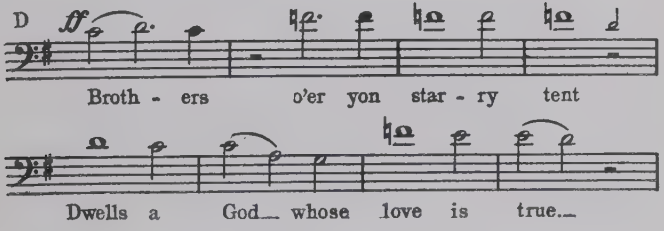
of *G major*, for the third section of the choral part of the Ode, *Andante maestoso, G major*, 3/2 time. The text for this division reads as follows:

"Millions, loving, I embrace you.
All the world this kiss I send.
Brothers, o'er yon starry tent
Dwells a God whose love is true."

The tenors and basses enter with a broad, majestic theme:



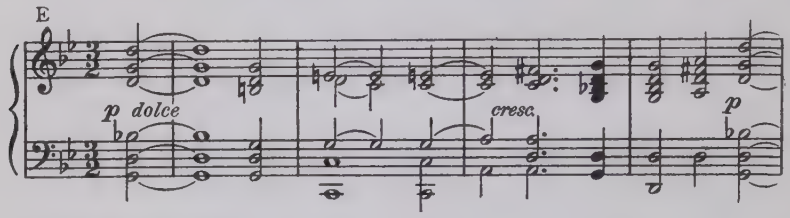
This phrase is first announced as a unison passage, with the support of the 'cellos and basses and the trombones, which are employed here for the first time in the Finale. After eight measures, the sopranos and altos join in a restatement of the theme (C), which is ornamented in the orchestra with harmonic and contrapuntal material. This connects with another eight-bar period, offered by the tenors and basses of the chorus, together with the lower strings and trombones:



The foregoing phrase is repeated with the support of the sopranos and altos and the accompaniment treated in a manner similar to that in the preceding phrase for full chorus. The key changes abruptly to *G minor* for the next theme of this section, *Adagio ma non troppo, ma divoto, G minor*, 3/2 time.

"Millions, bow ye down in wonder!
Earth, feel'st thou thy Maker nigh?
Seek Him o'er the starry sky!
He must dwell in glory yonder."

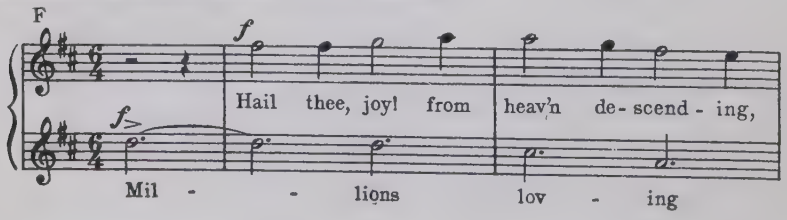
The divided violas and 'cellos, and the wood-winds (the latter very softly and mysteriously), intone the opening of this phrase:

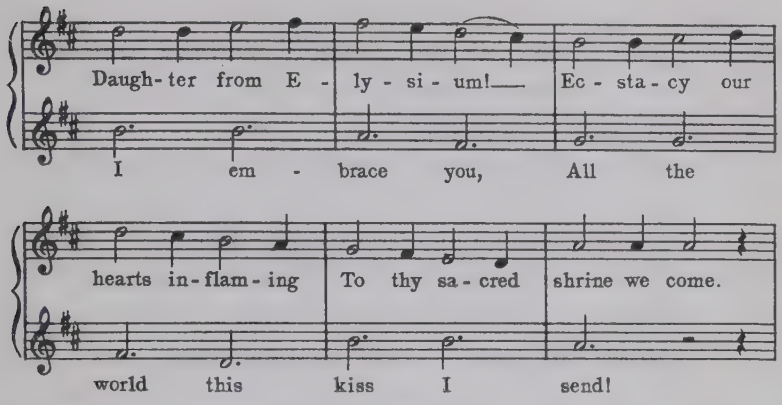


At the fifth bar the chorus enters with a *pianissimo* repetition of the melody, replete with devotion and reverence. How faithfully Beethoven's music interprets the meaning of the text is evidenced in the beginning of the foregoing period, where, with the words, "Millions, bow ye down in wonder," the melody descends with each succeeding note. The sentiment or feeling likewise changes with each line, so that at the line, "He must dwell in glory yonder," the chorus and orchestra are pitched on a majestic *fortissimo* chord of *E flat major*, in a high register for the voices and instruments alike.

During the next four measures, the orchestra first pictures the "starry sky," and then the chorus repeats the line, "He must dwell in glory yonder," this time *pianissimo*, on a chord of the ninth in *D minor*, on the note *a*. This division of the movement is ended with a *fermata* on that chord.

The fourth division, *Allegro energico, sempre ben marcato, D major*, 6/4 time, offers an ingenious combination of the themes (A) and (C) in contrapuntal elaboration:

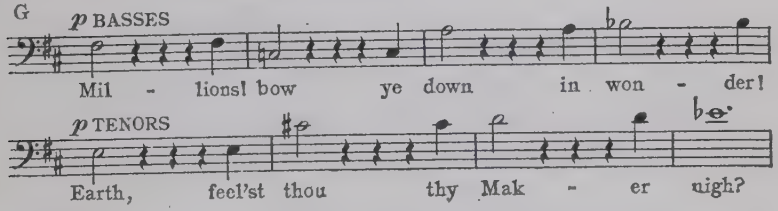




After eight measures the tenors and basses take up the presentation of the two themes (A and C), the tenors presenting "Millions, loving, I embrace you," and the basses offering, "Hail thee, Joy!" with intermingling shouts of "Hail thee," in the sopranos. After the eight bars this is reversed, and shouts of "Hail thee, Joy!" are voiced by the altos.

For seventy-five measures in all these two themes are thrown back and forth in brilliant style against an animated figuration and other theme supports in the full orchestra. The entire passage is given out *forte*. Finally a great climax is reached, in which the sopranos ascend to the high *a*, sustaining it for the next twelve bars, while the altos, tenors and basses once again present the two themes (A and C) in combination.

A sudden *pianissimo* follows, as the basses once more enter with the first line of the ninth stanza:



Very much detached, and more muttered than sung, this four-bar phrase is followed by similar articulations in the other voices, alternately, and then rises again to a joyful *forte* on the word "Broth-

ers!" This is followed by fourteen measures of a soft passage in *A major*, which at the end modulates to *G major*, ending with a *fermata* on the tonic chord of that key, *pianissimo*. This concludes the fourth division of the Finale.

The fifth section, *Allegro ma non tanto, D major, 2/2* time, again employs the solo quartet, which has remained silent since the first division, the second having featured a tenor solo, and the third and fourth having had no soloists at all. There is a short orchestral introduction of four bars, consisting of a *staccato* and *pianissimo* figure of eighth-notes, suggestive of the beginning of the "Ode to Joy." This is given out in a diminutive and imitative manner by the strings and leading wood-winds. In the fifth bar a tenor and baritone solo enter with a theme phrase in consecutive diatonic thirds, also suggestive of the Hymn, taken up after two bars by the soprano and alto, this time in a succession of diatonic sixths.

This phrase is repeated, after the strings and leading wood-winds have again brought forward four measures of eighth notes, *pianissimo*. Now, however, the soprano and alto of the solo quartet lead in the two-bar phrase with the line, "Hail thee, daughter from Elysium," which also had formed the text for the previous episode. The tenor and bass follow, imitatingly, after which the soprano solo voices an ingratiating melody, freely derived from the ninth measure of the main theme (A), which is developed as a canon for the solo voices.

The chorus enters after twelve measures, with the same theme, softly at first, but with growing intensity, and after six measures a *forte* is reached. This develops, six bars later, into a *fortissimo*, when, in strongly syncopated rhythm, the line, "are brothers," is entered in joyful exuberance. After four measures the *fortissimo* makes way for a soft, *cadenza*-like melodic turn, given out by the entire chorus, with the use of the text-phrase

"All are brothers, all united,
Where thy gentle wing abides."

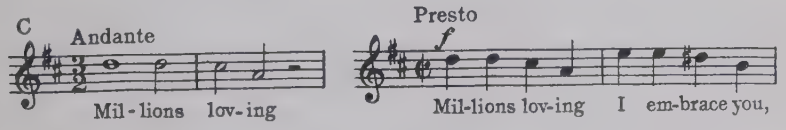
Following this, comes a return to the *allegro ma non tanto*, and in the fifth bar thereafter the chorus enters again with a repetition

of the theme material given out by the orchestra in the four preceding measures. The *fortissimo* syncopation, to the same text, is interrupted by the entrance of the quartet, which develops an expressive melodic phrase (*Poco adagio*). The soprano of the solo quartet takes the lead in this passage, somewhat similar to the former *cadenza*-like episode for the chorus.

The fourth and fifth bars of the *Poco adagio* offered graceful turns in the melodic thread; the sixth presents an imitation of the soprano "lead" in the fifth bar, by the alto and tenor, on successions of sixths and thirds in the *B major* scale. These imitative embellishments are continued at the seventh measure, where the tenor solo provides an expressive phrase. In the eighth and ninth measures the baritone solo brings forward a melodious passage from the low *f sharp* to high *e*, almost resembling a *cadenza* in an Italian *aria*. Meanwhile the soprano solo scales unusual heights, ascending to high *b*.

The foregoing phrase is accompanied by soft harmonies in the orchestra. The episode ends with a *fermata*, *piano*, on a chord of the sixth and fourth, on *a*, sustained by the four solo voices and (softly) by the wood-winds.

This is followed, after eight measures for the orchestra, *Poco allegro, stringendo il tempo, sempre più allegro*, by the sixth and last section of the "Hymn to Joy," employing the chorus and the entire orchestra, in *Prestissimo* movement, *D major*, 2/2 time. Exuberance and boundless joy form the keynote of the final section, foreshadowed in the twelve measures of orchestral introduction which precede the entrance of the chorus. The material for this coda is built on a theme-fraction suggestive of the melody used for the third division of the Ode (C), of which it presents the first two bars in diminution:



The character of the coda is that of a very fast, bewildering

dance. The chorus and orchestra seem to rival one another in the presentation of an exultantly joyful theme, the rhythm of which is of irresistible force and sweep. It gives the impression of an orchestra no longer playing, only, a chorus no longer singing, in the usual sense of vocalism, while one tries to outdo the other, while the treatment of the instrumental parts is of astonishing brilliance and the chorus at times assumes orchestral aspects in the rendition of broken chord passages and other bewildering feats.

This entire *Prestissimo* of sixty-five measures is given *fortissimo* and *forte*. There is a sudden halt, with the entrance of a *Maestoso*, in 3/4 time, which brings from the chorus a last invocation of "Daughters of Elysium," followed by "Hail thee, Joy!" both given out with final sumptuousness and sweep. With the last two notes from the chorus, the orchestra bursts forth with a *prestissimo* postlude of twenty-one measures, for which a rhythmic diminution of the first two measures of the "Ode to Joy" supply the material.

The Finale comes to a brilliant conclusion in unrestrained exuberance, and with it ends one of the greatest achievements of which mankind has witnessed fulfilment.

CONCLUSION

With the advent of Beethoven's Ninth Symphony a climax in symphonic literature was reached which was to remain unparalleled. In fact, with the Ninth the most important epoch in the development of instrumental music was closed, and all subsequent efforts to expand upon the species have in effect been confined to technical multiplicity. The great symphonies of Schubert, Schumann, Brahms and Bruckner, although of individual, inspiring and sometimes even new contents, present — in some cases with the exception of enticing and potent coloristic stimulants — no such new and distinctive features which would qualify them to be adjudged as a species not dependent upon the masterful formalistic scheme which Beethoven had developed and perfected; even the tremendous symphonic efforts of a Gustav Mahler, whose fiery spirit valiantly strove to break the fetters of traditional formalistic conservatism, remain in effect but the duplication of towering ideas perfected before his time by a master mind.

Nor does the Symphonic Poem signify any further development of the symphonic form; being dependent essentially upon the dictates of a poetic idea which strives for enhancement through music, it is not of a purely musical nature, although music, of course, affords an eloquent medium for the expression of such ideas.

The characteristic agent of "absolute music" is subjectivety as embodied in Beethoven's symphonies, and through inimitable purity of form and expression turned into classic beauty. Beethoven not only developed the separate movements at greater length, he not only found a new form as a Finale in place of the customary Rondo, he also brought the contents of the Symphony to altogether greater, more encompassing importance, stirring the soul with passionate eloquence in which vibrate all phases of human

emotions. An unsurpassed master in the structure of pure form and in emotional expression, he has also remained unsurpassed and even unapproachable in regard to detailed figurative development where he achieved a subtlety and degree of refinement of such stunning variety that its full significance did not dawn upon the world at large until years after his great soul had departed.

With the sublime utterance of the Ninth Symphony an epoch in the history of symphonic music was achieved, so perfect, so utterly complete that even great creative genius toiling in the same field at a later day could not wholly escape the stigma of the eclectic. Beethoven's all-compelling genius did not remain unchallenged, but he is still the unsurpassed, unparalleled master of this realm.

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